University of Alberta

Three Modes of Citizenship in a Globalized World:
Locally Oriented, Globally Oriented, and Cosmopolitan Citizenship

by

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ABSTRACT

This thesis analyzes three different, yet interconnected modes of citizenship in a world affected by globalization: the locally oriented, the globally oriented, and the cosmopolitan. The first chapter examines locally oriented citizenship—the idea that some individuals are tied exclusively to the dominant cultural influence of their natal homelands—as depicted in Michel Houellebecq's Platform (2003). Chapter two examines the phenomenon of globally oriented citizenship as portrayed in Don DeLillo's thirteenth novel, Cosmopolis (2003), the latter describing a technocentric network of individuals tied together by greed and venality in the global economy. Chapter three discusses Zadie Smith's White Teeth (2000), which centers heavily upon multiculturalism, hybridization, and active cosmopolitanism; this chapter's main focus is on cosmopolitan citizenship, the latter a synthesis of important local and global concerns, while also highlighting the sociocultural traits that promote healthy intercultural dialogue.

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Introduction:
The Road to Active Cosmopolitanism

Cosmopolitanism, like globalization, is a term that has been debated and reworked in a variety of ways, often making it difficult to determine what traits define global citizenship. One can argue that types of global citizenship are limitless and, therefore, undefinable because society is constantly changing the ways in which world citizenship is enacted. Cosmopolitanism can neither be defined nor concretely pinpointed as being "one thing" because the notion, like most theoretical constraints, is in a state of constant flux and transition. As technology and global mobility become increasingly available, the possibilities of (re)defining global citizenship are enhanced and reworked. For instance, individuals from around the world can log onto Internet "chat rooms" and interact with individuals from thousands of miles away, conversing about local trends and the latest "J-pop" (Japanese "pop") hits. Because of the many multifaceted technological progressions, it is safe to say that the limits placed on global communication are quickly being erased for a variety of reasons. Individuals will always be curious (and/or fearful) about other cultures, thus leading them to explore an array of diverse sociological territories. No matter where individuals are located, they will share common beliefs and aspirations that "connect" them to other groups outside of their (immediate) social spheres. These similarities can be observed in many artistic mediums that borrow and rework ideas from several multicultural referents, such as global integration and transcommunality.

For some people, society has always been reflected in the arts, and for others the arts have become a way of decentering societal stasis—as seen in the postmodernist (literary) movement, which introduced fascinating forms of artistic impression and social critique. The same is evident for literary works and their authors who constantly rework and showcase the hegemonic themes that may suppress their everyday lives. Can it not be argued that, in Old Goriot, Balzac was (consciously or unconsciously) exposing the excesses of nineteenth-century Parisian life? Or, that Ann Radcliffe's Mysteries of Udolpho was a reflection of the nineteenth century's preoccupation with Romantic, moreover, Gothic representations of the Enlightenment's emphasis on logic and rationality?

Whether or not authors/artists are conscious reflectors of their societal environments, what is evident is that their works serve to enlighten their readers, and test conformity. Because literature may reflect societal transformations, globalization and cosmopolitanism have quickly become popular literary themes given globalization's influence on socio-economic life. The arts and, notably, literature have been coloured by the phenomenon of globalization, affecting popular culture in ways that have never before been realized. For instance, in the popular ABC television series Alias, Jennifer Garner plays Sydney Bristow, a secret agent for the Central Intelligence Agency (CIA) who, in most episodes, travels to a variety of exotic locations in the hopes of solving the mystery *du jour*. Alias—with its embellished depiction of the CIA, exoticized costumes, and foreign locations—enables viewers to get an over-the-top, glamorized taste of the interlinked nature of global communities and/or economies. Yet, one does not have to be a secret agent to realize the effects globalization has had on everyday life. Globalization is a powerful influence since its "presence" flows into the works of popular culture.

But what is it about the terms globalization and cosmopolitanism, which—as soon as they becomes slightly understandable, demystified, or defined—allows them to become transmogrified? Furthermore, what exactly do these terms represent, and can they be narrowed down into coherent notions? Perhaps, globalization should be identified with cosmopolitanism, before any coherent description of cosmopolitanism can be advanced. In terms of globalization, the term has roots planted throughout history. Some critics claim that this process began many centuries ago with merchants from various localities trading with other nations, going beyond their state borders. For instance, in "Globalization as Hybridization," Jan Nederveen Pieterse cites a variety of theorists who have tried to pigeonhole globalization within a certain timeframe or ideological movement, such as the advent of "modern capitalism" (47). What is interesting, and moreover important, is Pieterse's description of "[g]lobalizations in the plural," citing equally important economic, sociological, and historical facets of globalization theory and study (45). For Pieterse, the idea/concept of "globalization" offers a multitude of differing perspectives that cannot be concretely defined, since globalization is a process that requires its "audience" to investigate many of the sub-issues that permeate the realm of globalization studies.

In What is Globalization? Ulrich Beck, another leading globalization theorist, observes that the term, "[g]lobalization has certainly been the most widely used – and mis-used – keyword in disputes of recent years and will be of the coming years too; but it is also one of the most rarely defined, the most nebulous and misunderstood, as well as the most politically effective" (19). If, as Beck puts it, there are no concrete definitions of the term, how can one determine what is and what is not "globalization," since attaining a singular explanation has been problematic? Furthermore, what bearing does this have on the cosmopolitical sphere? Beck provides bits and pieces of what globalization conjures up, and in one passage asserts, "[*g*]*lobalization* . . . denotes the *processes* through which sovereign national states are criss-crossed and undermined by transnational actors with varying prospects of power, orientations, identities and networks" (11). As Beck puts it, globalization describes the criss-crossing of ideological and social borders that allows national state affiliations to overlap and intermingle. Fair enough, but what about its sub-category, cosmopolitanism? What different kinds of world citizenship are there? Can cosmopolitanism be mentioned in the plural, as cosmopolitanisms? Moreover, can the term be (re)modified in order to enrich global citizenship by integrating differing modes of world citizenship? As is the case with globalization, cosmopolitanism also leads to divergent sub-issues like economics, sociology, and historical origins, which will enable the field to be more carefully investigated and transformed into newer modes of categorization.

John Tomlinson tries to define cosmopolitanism by linking the origins of the word with modern conceptions of global citizenship. In Globalization and Culture, Tomlinson observes that, "[t]he etymology of the term 'cosmopolitan' is clear enough: from the Greek *kosmos*, 'world', and *polis*, 'city'. Hence a cosmopolitan is a citizen of the world" (184). Although the etymological origins of cosmopolitanism are enlightening, Tomlinson is quick to point out that the term does not specifically bring about any concrete definition(s), but is associated with a plurality of conceptions that have to be taken into consideration if the idea of global citizenship is to be recognized and, more importantly, realized. In other words, holding an interest in issues of a global nature is not enough to sustain a strong global community; rather, it is important to have *active* and, indeed, reflexive agents that bring about balanced understanding between individual localities and their global neighbours. This leads Tomlinson to stress that, "[c]osmopolitans certainly need to be freed from the narrow constraints and prejudices of their home culture, to be open to the diversity of global cultures and to be disposed to understand the cultural perspective of the other" (186). So, in order to attain a balanced view of cosmopolitanism citizenship—one that places an equal importance on localities and globalities—individuals must be willing to engage in an active participation with their global compatriots.

If such is the case, how can a coherent and well-rounded view of cosmopolitanism be attained without identifying specific forms of citizenship essential for understanding citizenship on a global platform? More importantly, is it essential to understanding cosmopolitanism? In order to actively engage in the process of reflexive global citizenship, perhaps there must be a connection between the two, somewhat conflicting, modes of citizenship, one that synthesizes both local and global issues in order to produce a harmonized view of cosmopolitanism. The main goal of this thesis is to develop a more pragmatic view of cosmopolitanism and its effects on popular culture—specifically literature—by deconstructing and (re)constructing cosmopolitical theory in order to alleviate the tensions that may reside within the theory. By vivisecting, and later synthesizing, cosmopolitan thought and theory, individuals may be able to better identify specific aspects of global citizenship that may lead to other un-charted territories, which may be lying dormant within the term.

In this thesis, a dialectical conception of cosmopolitanism will be introduced, specifying three linked, yet different modes of citizenship in a globalized world: the locally oriented, the globally oriented and, most importantly, the cosmopolitan citizen—with the latter acting as a hybrid agent who understands both local and global concerns. In short, locally oriented citizens are individuals who are unable to escape their formative natal cultural experiences; they impose their sociocultural practices and beliefs on others. Locally oriented citizens privilege their beliefs and cultures over others, adversely affecting several localities. Globally oriented citizens are individuals who are linked by fast-paced global (corporate) networks, which privilege capital over interculturality; their actions are similar to those of the locally oriented because they are motivated solely by self-serving interests. Cosmopolitan citizenship, however, differs from locally oriented and globally oriented citizenship because cosmopolitans take into account the needs of their fellow human beings. Cosmopolitans are not intimidated by cultural differences, but actively seek them in order to learn and better understand these differences. As a result, they create a global consciousness that is inspired by humanity and respect for the Other.

In order to develop a persuasive portrait of each mode of citizenship, as well as its effects on the arts and society, it is essential to draw examples from contemporary cultural works. In each chapter here, an analysis of a contemporary novel will help to highlight the effects cosmopolitanism and globalization have had on the conception of global communities, as well as to identify the inter-animated relationship between literature and society. The first chapter focuses on the locally oriented/anti-global individual, as depicted in Michel Houellebecq's Platform (2003)—a seedy portrayal of the international sex-trade industry and its effects on the locales that harbour it. In the second chapter, which deals with the globally oriented citizen, Don Delillo's Cosmopolis (2003) will be used to highlight the dangers within the global socio-economic community that relies on the weaknesses of other countries in order to succeed. Globally oriented individuals rely on a worldwide corporate network of business, where many "global" actors fall prey to the excesses of (Western) capitalist greed. The third chapter examines cosmopolitan citizenship, showcasing the multi-personal and hybridized citizen, and will serve to emphasize the ethical synthesis of the global and local that characterizes cosmopolitanism. Multicultural respect should be the primary aim of all societies if effective forms of glocalized citizenship are to be sustained, allowing individuals to pursue "multi-dentities" *without* sacrificing their local roots and experiences (Robertson, 1995). Zadie Smith's take on multicultural life in White Teeth (2000)—now also a BBC television miniseries—depicts the immigrant experience in London. Many of Smith's characters are faced with socio-racial dilemmas that force them to link their old (cultural) identities and/or ties to the social habits of their new "homelands." What transpires is a realistic portrait of the everyday lives of citizens—both locals and foreigners—who are presented with complex choices and hybridized ways of life. In obvious and subtle ways, Platform, Cosmopolis, and White Teeth emphasize the effects society has had on literature and vice versa. All three works underscore reflexive social themes, which sooner or later become reality. By examining three distinct modes of citizenship, the issues surrounding cosmopolitanism can be further defined and explored, leading to a new understanding of cross-cultural relations.

Chapter I: The Locally Oriented Citizen – Irreconcilable Differences in Michel Houellebecq's Platform

In recent years, Michel Houellebecq has become one of the most celebrated and despised French authors due, in part, to his controversial views on eroticism and his politically insensitive statements on race depicted in his novels. With Platform, Houellebecq pushes these themes even further through his brutally honest portrayal of the sex-tourism industry in various Third World countries. At first glance, Platform seems overtly pornographic, but underlying the theme of sex lies a variety of important thematic questions regarding the role of Westerners in various Third World countries. Many of the characters in the novel are locally oriented citizens who are influenced greatly—either through cultural influences or traditions—by their natal homelands or places of birth, regardless of the foreign lands they visit. Because these citizens are tied exclusively to their homelands, Houellebecq asks his readers to contemplate whether or not these (locally oriented) travellers are positive bearers of Western ideals, or merely corrupters of the locales they visit. What follows is a provocative look at the penetration of various locales by corrupt Western influences, and the lack of active cosmopolitan engagement between citizens of a locality and its visitors.

In order to present a clear picture of citizenship in a *globalized* world, a multitude of divergent, yet interlinked, factors have to be taken into consideration, notably globalization's effect on sociocultural phenomena, like literature. In this chapter, close attention will be paid to Houellebecq's novel in order to illustrate several instances of anti-cosmopolitical sentiment as well as several theoretical notions regarding cosmopolitanism and globalization. Furthermore, there are two distinct sub-categories of locally oriented citizenship featured in Platform, the "imported" (portrayed by Western tourists), and the "indigenous" citizen (exemplified by Islamic fundamentalists). In short, the "imported" notion of locally oriented citizenship refers to individuals who ideologically, socially and/or economically invade the locales which they visit. As a result, the needs of the natal society within a given locality are ignored and repressed by dominant Western influences. In Platform this invasion of a locality by outside forces is best exemplified by the Western tourists who devour what their (poor) host countries have to offer—brothels and "cheap" sex. The Western tourists do not attempt to engage socio-ideologically with the locals, thus making them inefficient global mediators.

The second type of locally oriented citizenship highlighted in Platform is the "indigenous." In the novel, the locally oriented "indigenous" citizen is represented by various Islamic fundamentalists/terrorists who also fail to establish respectful socio-ideological parameters with their Western counterparts, instead, choosing to violently alienate themselves from Western ideals. Rather than trying to develop a middle-ground between Western visitors and themselves, these "indigenous" citizens maintain strong socio-ideological distance in order to keep their national traditions impenetrable. Both the "imported" and "indigenous" notions of locally oriented citizenship are similar in the sense that both groups fail to see past their immediate ideologies or cultures. Keeping in mind the "imported" and "indigenous" notions of allegiance, the effects of locally oriented citizenship—those who disregard the Other and choose to valorize their Western or Eastern lifestyles—will be analyzed. This, in turn, will highlight the complicated viewpoints that saturate the realm of locally oriented citizenship. In relation to the imported and indigenous modes of locally oriented citizenship, the Other and its cultural colonizers will be examined. For Houellebecq, the sex-trade industry is linked to the neo-colonialist practices that involve the denigration of the locales that practice this trade.

Debates on cosmopolitanism have surfaced in the arts, especially in literature that discusses the positive and/or negative effects of globalization, and the penetration of the East by Western forces. Houellebecq's Platform is one of the many works that have recently incorporated a number of cosmopolitical topics regarding Westernization and its infringement on the cultures of other societies. The novel centres on Michel Renault, a cynical Parisian who, after the death of his father, goes on "pre-packaged" tours to a variety of Third World countries, especially Thailand, that—due to poverty—have been forced to specialize in the sex-trade industry. When he meets a fellow Parisian, Valerie, on one of these tours, Michel and his new partner eventually forge a plan to develop and popularize similar packaged sex tours for their compatriots without taking into consideration the neo-colonial effects their actions will have on the host country. What develops is a complex portrayal of Western/foreign influences as being assimilative forces on a given locale. Houellebecq's antihero, Michel, serves as a fitting example of the imported locally oriented citizen because he exposes the selfish facets of a capitalist society that infringes on the rights of others in order to profit. In a sense, it can be argued that Michel's selfish concerns are the direct causes of a socially disordered society that measures success through the acquiring of material goods.

Using a first person, omniscient narrator, and assigning his own name to the lead character, Houllebecq's Platform paints a portrait of humanity obsessed with selfish desires. Most of the characters in the novel are wholly narcissistic, cynical, and alienated from their peers because of their inability to muster compassion for anyone other than themselves. A major emblem of this sensibility is Michel who, after receiving his inheritance, seeks a break from his monotonous life of pop-culture programming, best-selling novels and peepshows by engaging in other licentious behaviour abroad. Valerie, an employee of a travel company called Nouvelles Frontieres, who later jumps ship to another company called Aurore after being offered a substantial pay-increase and professional autonomy, is Michel's female equivalent. Both Michel and Valerie epitomize the growing number of cynical individuals who seek "exoticism" and adventure in their ever-predictable lives, "inhabitants of Western Europe [who] dash off to the other side of the world . . . behav[ing] – literally – like escaped convicts" (20). It is curious that Houellebecq uses the term "convicts" to describe his compatriots, since he is writing from the vantage point of a Westernized individual, brought up with Western luxuries. But perhaps Houellebecq holds the ability to view his society from a central point as an unbiased spectator willing to showcase the diminution of his and his peers' humanity; or, perhaps, the message in his work serves a broader purpose—a critique of globalization.

When Platform first came out in France, Houellebecq was chastised for Michel's mockery of Islam and what some have called the glorification of the sex-trade industry. In a Lire magazine interview with Houellebecq, Didier Sénécal writes that, "On n'ose dresser la liste des ennemis que Houellebecq va réussir à s'attirer en 370 pages," (Par. 3).[1] Fuelling the controversy surrounding Platform, Houellebecq discusses his views regarding Islam and the sex-trade stating that "Quand [musulmans] viennent en Thaïlande, ils sont encore beaucoup plus frénétiques que les Occidentaux dans leur quête du plaisir," (Par. 8).[2] In relation to his view of the sex-trade, Houellebecq notes that in Thailand many families see prostitution as "une profession honourable,"[3] observing that prostitutes use their earnings to support their families (Par. 14). However, because prostitution in Thailand is a shady practice, Houellebecq suggests that the sex-industry should be decriminalized and properly monitored.

The controversy surrounding Platform did not end with the reviews of the novel, for the novel outraged several Islamic groups, landing Houellebecq into a Paris courthouse. In his article "Writer Defends Right to Call Islam 'Stupid'," Philip Delves Broughton states that much of the controversy arose when Houellebecq was interviewed in Lire, a year before Platform was released and before his interview with Sénécal. In the interview with Lire Houellebecq claims that "the stupidest religion of all is Islam," but quickly released a statement arguing that his intentions were distorted (Par. 9). Needless to say, Platform did not help his case because many thought that the novel fuelled hatred against Muslims and Arabs. In the latter half of the novel, for example, Michel states that "Every time that I heard that a Palestinian terrorist, or a Palestinian child or pregnant Palestinian woman, had been gunned down in the Gaza strip, I felt a quiver of enthusiasm at the thought of one less Muslim in the World" (250). If he had been convicted, Houellebecq would have faced a substantial fine and up to a year imprisonment; however, he was later acquitted.

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[1] "One does not dare to draw up the list of enemies that Houellebecq will succeed in attracting in 370 pages" (Par. 3).

[2] "When [Moslems] come to Thailand, they are still more frantic than Westerners in their search for pleasure" (Par. 8).

[3] "an honourable profession" (Par. 14).

In spite of (and perhaps because of) the scandal surrounding the novel, Platform came out in translation in 2002 and received mixed reviews. Focusing on the broader, thematic aspects of the novel as opposed to Houellebecq's court trial, Jason Cowley observes that readers will be "blown away by the ferocity of [Houellebecq's] imagination" (1). For Cowley, Houellebecq's views endorse the belief that "[t]he human . . . is a fallen creature for whom respite from the meaninglessness of the world can be found only in a kind of intense erotic abandon," explaining what may be Platform's subtle message—the lure of emancipation of the self in a confusing and alienating world dominated by materialism (1). Cowley also comments that Platform is a reaction to the atomized, spiritually fractured nature of Western civilization, "[the novel acting as] an oddly optimistic message . . . [believing] in the possibility of love, if not of redemption" (3). In relation to capitalism, Houellebecq's portrayal of cosmopolitical concerns is a critique of the excesses promoted by an insensitive Western society and its effects, which can be remedied by redemption and love. Nonetheless, whatever themes surface with each reading, it is obvious that the novel presents a jaded outlook on the role of tourists in the twenty-first century.

Houellebecq poses questions regarding the effects locally oriented individuals have on other cultures—individuals who consider themselves "world-travellers" but who, in reality, actually promote a negative legacy of "free-market" ideals. Upon closer inspection, readers begin to see that Michel Renault acts as a host for the debates that surround the vulgarization of small, Third World countries by money/sex-hungry Westerners. Locally oriented individuals, as exemplified by many of the Western tourists in Platform, are motivated by self-serving ideals. Many of these tourists come from economies that possess enormous sociocultural and economic influence as well as the power to invade for profit the locales of various Third World countries. Houellebecq—who is no stranger to controversy—investigates, what he deems to be, decaying Western morals and the influence of Western citizens on poor/Third World economies by problematizing the unhealthy factors that encircle the sex-trade industry.

By showcasing the corruptive nature of capitalist society and its effects on Third World economies, an array of issues, including economic stratification, sexual deviance, and immorality, are examined in the novel. For the most part, the capitalistic ideals of Western society are presented in a negative light, since many of its advocates are out for monetary gain at the expense of others' misfortunes. As a result of this "market-economy mentality," individuals become socially estranged from one another, finding satisfaction by the acquiring of luxury goods; they engage in what the novel labels "Western masochism" (73). Houllebecq's take on capitalist society highlights the importance of class:

> the most important consideration in any [employment] position was represented by the *salary*, or, more generally speaking, the financial benefits. The prestige and distinction of the post tended nowadays to occupy a much less significant position. There existed, however, a highly developed system of fiscal redistribution that allowed the useless, the incompetent, and the dangerous – a group in which, in some sense, I was a part – to survive. (119)

Using various references to socio-economic rank and class stratification as his main basis for critique, Houellebecq continues to probe similar issues by examining the much debated sex-trade industry that, on the one hand, attracts wealthy tourists to poor nations while, on the other, socially ravages the lives of the natives. Houellebecq not only criticizes Western greed and decadence, but also highlights the vicious cycles of a system based on consumption and production. In one telling passage, Valerie relates to Michel, "I'm trapped in a system from which I get so little, and which I know is pointless, but I don't know how to get out. At some point, everyone should take the time to think about it, but I don't know where we are supposed to find that time" (117). But even in the tropical paradises that the lovers visit, they are still confined to such *cycles* of "buying and selling" and profit making. These cycles of capitalism—the need to make profit and to consume (which, consequently, determine their social status)—make the two Parisians likely candidates for locally oriented citizenship that is loyal to French culture and/or values. Because of capitalism's strong imprint on their personas, Michel and Valerie unknowingly become "importers" of negative lifestyles when they go abroad.

When readers first encounter Valerie's character, they may view her as an ambassador of Western greed and corruption; after all, she is partially responsible for setting-up a "first-rate" sex-tourism company in Thailand. But, as the novel progresses, it becomes more and more evident that she is very much aware of her own entrapment by consumerist culture, left spiritually empty in her pursuit of capital and commodity. In developing a more profitable sex-trade tourist industry, Valerie's main concern is not the well-being of the indigenous peoples in Thailand but, rather, how much money her Thai sex-clubs will make her "Eldorador" company. Michel's female counterpart is an imported locally oriented citizen whose viewpoint remains, primarily, French/Westernized, especially in her business dealings for Aurore. Privileging her capitalist goals and Western ideals, Valerie chooses to treat the natives of any given tourist destination as a "means to an end," rather than as humans who should be allotted the same rights as any Western citizen. And, instead of trying to formulate some sort of balance between company profits and, perhaps, implementing some form of social reparation to her Third World host country (such as contributing to the fight against child prostitution), Valerie would rather find quick ways of making money. In the latter sense, Michel's counterpart becomes a victim of locally oriented citizenship due to her indifference to Thailand's social needs, and her preoccupation with profit.

Dealing with the theoretical implications of tourism, Zygmunt Bauman examines ineffective and effective cosmopolitan citizenship in his article, "Morality in the Age of Contingency." Bauman discusses, what he labels, "contingency . . . [where] all things that can be done can be undone . . . Contingency may be lived as a state of perpetual new beginning and fresh start" (51). In addition, Bauman discusses his conception of the "tourist" within a globalized realm stating that,

> [l]ike the vagabond, the tourist knows that he won't stay for long at the place in which he has arrived. And as in the vagabond's case, he has only his own biographical time on which to string together the places he has visited; nothing else seems to order them or decide their succession. This habit rebounds as an experience of the utmost pliability of space: whatever the intrinsic meanings of the sites he visits, whatever their 'natural' location in the 'order of things' – meanings and locations may be pushed aside; they are allowed into the tourist's world solely at the tourist's discretion. . . . Tourists pay for their freedom: the right to disregard native concerns and feelings, the

> right to spin a web of meanings all of their own, they obtain in a commercial transaction. (53)

Bauman's notion of the "tourist" is applicable to the idea of the locally oriented citizen, because "tourists" have the capacity to act according to their own accord disregarding, if they choose, native cultural influences. Michel and Valerie, while enjoying the benefits of global travel, do not make concerted efforts to learn and involve themselves with what they view as trivialities—the local citizens and their traditions. It is their incapacity to engage with the Other that makes them locally oriented and, therefore, selective actors who "pick and choose" what they deem (un)worthy on their trips abroad. This, consequently, serves to highlight the dichotomous relationship between the East and the West, since many of the Western tourists neither respond to nor help to alleviate local poverty. Most of the Western tourists are primarily attached to their homelands and begin to implant their ideals—both positive and negative—within a given region without any (local) moral consent. This one-sided notion of cosmopolitan citizenship can be viewed as a neo-colonialist practice that is (un)consciously endorsed by many of Houellebecq's characters who fail to realize their actions actually promote negative effects.

Platform emphasizes the differences of Western and Eastern societies by stressing a cultural dichotomy between the traditions of the East and the West but, more importantly, the novel also demands responses from its readers. True to his contentious reputation, Houellebecq uses the sex-trade as a way of capturing the decaying moral attitudes of the West by emphasizing the characters' disregard for the Other. For instance, the French tourists who frequent the novel's sex-trips view a given locality—and its Third World state—as a place to unload their troubles; they have no appreciation for anything the host country has to offer, except the sexual relations that they can experience with the local Thai girls, boys, men and women. Like Valerie and Michel, sex-tourists such as Robert and Lionel are motivated by their homelands, which are rooted in the West. Again, these characters are locally oriented citizens because, no matter where they travel, visit, or emigrate, they are exclusively tied to their natal locality, privileging their Western traditions and viewpoints over that of the host country. Take individuals who leave their homelands, who actively avoid integrating into their new "homes," because of, say, strong language barriers. Moreover, think of individuals who refuse to develop bonds with their "neighbours" because of the fear that their traditions may be threatened and replaced with "morally degenerate" ideals, such as those of the Westerners in Platform; both are examples of locally oriented citizenship. The novel analyzes the interaction (or lack of interaction) between foreigners and local citizens, foregrounding one overriding question: Is tourism a healthy phenomenon, or another ingenious way to colonize the Other in the twenty-first century? There are many things that exemplify anti-cosmopolitical attitudes, like the inability to recognize and respect the Other, and the key to eradicating these negative attitudes is by understanding why they develop.

In direct opposition to the tourists in Platform is another form of locally oriented citizenship, the "indigenous" locally oriented citizen. "Indigenous" citizenship can be linked to the natives who retaliate against foreigners, claiming that their associations with "outsiders" may lead to the destruction of local traditions and ways of life; they are the other side of the global tourism coin. Consider the Islamic

Thai citizens who engage in acts of terrorism. Many of these terrorists bomb the nightclubs which many Western businessmen and women frequent, hoping to eradicate the sex-trade industry that has, to a certain extent, continued to thrive regardless of their terrorist acts. These acts of intimidation provide an extreme method for local citizens with which to fight and re-establish their control on a country being bombarded by degenerate Western influences; but these acts can also be regarded as "indigenous" means of socio-ideological protection, since a small group of anti-globalists in a given society makes decisions for the majority. In this sense, the indigenous locally oriented citizen can act as a synonym for anti-colonization, non-integration, patriotism and, even, xenophobia because indigenous citizens are in direct conflict with its Western visitors. Without establishing a meaningful relationship with tourists, indigenous locally oriented citizens fail to also become cosmopolitans.

Given the fear of overriding external influences in Platform, native Thai residents in the novel terrorize the patrons of the Aphrodite club—the new sex-club Valerie and her business partner, Jean-Yves, have developed. Various acts of brutality between Thais and foreigners, which include the murder of a German tourist and a Thai prostitute who are viciously "executed for behaviour in contravention of Islamic law," and the stoning of young Thai prostitutes, accentuate the negative results of global tourism (219). What follows is the arousal of open-ended questions regarding the justifications for such actions. For example, do these terrorist acts deter prostitution and the demoralization of a particular region or do they cause more harm than good? Shouldn't there be some form of middle ground set up between the locals and visitors? Perhaps, Aurore could set up a program for promoting safe-sex, since HIV infection is still a major concern in Thailand. Additionally, is the right to prostitution a liberty that should be given to *willing* local citizens, or is prostitution another form of cultural repression administered by a foreign colonizing country?

Houellebecq does not answer these questions fully, but merely poses them without taking sides. As a result, the abuse of human rights suffered by both the local citizen and foreign tourist is uncovered, as well as the right of a country to import and/or export services that benefit its locals versus sexual exploitation, which in many cases is a result of severe poverty. By doing this, the issues regarding the endorsement of global relations are intensified, which further enables readers to pose other questions relevant to themselves and, more importantly, those who are directly affected by the problem of social colonization, mainly by locally oriented citizens/tourists. Although the novel presents a somewhat ambiguous portrait of the (anti)cosmopolitical debate, it is clear that the negative aspects of the sex-trade industry outweigh Thailand's monetary gains.

In Sex, Money and Morality, Thanh-Dam Truong highlights the debates surrounding prostitution and tourism in Southeast Asia. In his book, Truong investigates the social and economic implications of Thailand's sex-tourism industry, linking prostitution to the Buddhist notion of Karma. In Buddhist thought, the female is considered to be corrupt and impure, "that to be born a woman is a result of imperfect Karma" (135). Because of such beliefs, Thai society associates prostitution as being a form of penance for sins committed in a previous life, but in reality prostitution is used as a means for poor families to make money and/or pay off debts.

Many prostitutes are recruited from the poverty stricken, rural areas of Thailand which "enable[s] prostitutes as breadwinners to contribute substantially to improving the living conditions of their families" (181).

Despite the policing of the United Nations and international advocacy groups such as End Child Prostitution in Asian Tourism (ECPAT), sex-tourism in Thailand continues to thrive because, "tourism has been since the mid-1970s the major foreign exchange earner, overtaking rice in 1982" (163). Although the Thai government has laws against prostitution these laws are not strictly enforced, mainly due to the foreign capital the sex-trade brings into the country. And in a half-hearted response to the international community's criticism of prostitution, Truong states that "[s]taged arrests are organized to show to the public that the [Thai] police is enforçing the law," when in reality prostitution is condoned by various government and police officials (184). Making matters worse, known accounts of police, military and government involvement in the production of sex-tours have been widely reported, for example, "[i]n 1980 in a public speech, a former vice-premier of Thailand—now a well-known banker—encouraged provincial governors to create more sexual establishments as part of the tourism development strategies in provinces" (179). As a whole, Truong blames the Thai governing body, but also places significant responsibility on foreign demand. If the overwhelming foreign demand for the sex-trade continues, with the industry generating much of Thailand's Gross Domestic Product (GDP), sex-tourism in Thailand will continue to thrive and its workers exploited. But if local laws were revised and strictly enforced (such as the legalizing of adult prostitution), the sex-trade industry could be monitored—as is the case with red-light districts in Holland and Germany.

In Platform references are made to Thailand's ailing economy and the Thai government's inactive policing of sex-tourism. For instance, after meeting with bankers and ministry workers, Jean-Yves informs Michel and Valerie that "the local authorities were as obliging as possible and were prepared to do anything to attract the smallest amount of western investment [at the cost of Thai livelihood]" (221). In his summation of Thailand's economy, Jean-Yves furthers that "[f]or a number of years, Thailand had been unable to alleviate its economic crisis. The stock exchange and the currency were at historic lows, government debt had reached 70 percent of the gross domestic product" (221). And, as Truong confirms in Sex, Money and Morality, "It's true that in Thailand civil servants are corrupt; not only do they have job security, they're rich too and have everything they want" (225). Jean-Yves is aware of social loopholes that are present in Thailand's prostitution laws, so he takes advantage of them disregarding the human rights violations that take place in the sex-trade. So where does this leave Thai citizens, especially those individuals who live in poverty-stricken areas and are the most vulnerable to prostitution? Also, how can Thai citizens protect themselves if foreigners and Thai governing bodies exploit Thai citizens for the sake of pleasure and capital? In other words, are terrorist attacks anarchic and justified forms of social protest against sexual exploitation?

The arguments that arise between the Islamic terrorists and sex-tourists in Platform are complex, since it involves both foreign and domestic issues. Houellebecq asks his readers to contemplate fairly the other side of the tourist dynamic, that is, the host country's right to defend its people from sexual terrorism. In the novel, Islamic acts of terrorism are a "means to an end," and in this case the end is the protestation against manipulative Western influences. The terrorists in the novel view the sex-trade industry as promoting morally degenerate acts such as prostitution and sexual abuse, and also conflicting against their Islamic beliefs. Do they not have a right to protect their values? As a reaction to the invasion of Western ideals, the novel's Islamic terrorists employ violence as a defence mechanism. Martha Crenshaw discusses this view of terrorism as a way of preserving established traditions and beliefs in her essay, "The Causes of Terrorism," where she observes that, "[t]errorism is seen collectively as a logical means to advance desired ends" (117). In most cases, terrorist activities centre on a group of individuals who reach various/similar conclusions about social and ideological viewpoints, like the Taliban's hatred of Western principles, for example. In Platform, Islamic laws as practiced by native Thai residents provoke civil unrest and a variety of heinous retaliatory crimes against Western tourists.

On the one hand, these "indigenous" terrorists can be seen as preserving the long-lasting values of their native lands in order to defend a way of life that may be threatened by globalization and infringing cosmopolitan pressures. On the other hand, terrorism can be confused as being a form of patriotism because it tries to thwart the infiltration of "unfamiliar" influences, which may rupture the cultural identities that many nation-states pride themselves on. Houellebecq takes up this theme of terrorism near the end of his novel in order to reveal the arguments surrounding the dissolution of local values by foreign ones. Basing an identity on a distinct, impenetrable culture is fast becoming impossible due to the creation of transnational socio-economic networks and the amalgamation of cultural sectors and attitudes that were once largely disparate and disconnected. For instance, Japanese and American business practices adhere to a common code of conduct in order to smoothly create socio-economic and cultural bridges between both "superpowers." As a result of these intercultural accommodations, globalization and global understanding can thrive. All in all, what is important to realize is that locally oriented citizenship can be found in *both* the host countries' citizens and immigrants/travellers who (un)knowingly fail to integrate with and/or adapt to the Other. And recognizing this important aspect, Houellebecq details a number of interesting concerns connected to the role of cosmopolitanism in an effort to showcase locally oriented/anti-cosmopolitical modes of citizenship.

In terms of anti-foreign attitudes and the protection of "national" interests, French culture can also be accused of promoting social homogenization. In her article, "The French 'Melting Pot': Outdated—or in Need of Reinvention," Michele Tribalat, a Senior Researcher at the Institut National d'Études Démographiques in Paris, outlines France's assimilative position on immigration. Tribalat states that "the issue of immigration is at the heart of French political debate . . . due to the fact that through immigration, the capacity of French society to keep its principles alive and to produce national cohesion around them is in question" (131). The xenophobic nature of French culture produces strong nationalistic and racist views, which keep minorities from actively integrating into French society. For instance,

> Young people of Algerian extraction experience the greatest job insecurity and a high rate of unemployment (40 per cent for both sexes, against 11 per

> cent for men and 20 per cent for women of French origin). . . . Even when they are relatively qualified (*baccalaureat* or higher) young people of Algerian extraction find it much harder to capitalize on their qualifications and suffer more from unemployment (twice as much as the average for young people with the same qualifications). (134)

Given France's inherently assimilative society, many French citizens can also be regarded as being "indigenous" locally oriented citizens who impose their beliefs and lifestyles on minority groups. Furthermore, the aggressively patriotic French mentality could be compared to the Islamic "indigenous" locally oriented citizens who fear and act out against foreign influence.

If one compares the acts of terrorism conducted by the locals to the acts of "sexual terrorism" practiced by the Westerners in Platform, these violent acts may seem justified since the locals are exercising their right to prevent Western (sexual) colonization. The isolation that many characters experience in Platform is directly linked to their society of consumption, which leads characters like Michel and Valerie to develop fractured relationships between each other, family members, and others, especially abroad. In one passage, Houellebecq writes that, "[i]t is in our relations with other people that we gain a sense of ourselves; it's that, pretty much, that makes relations with other people unbearable" (63). This statement, of course, comes from Michel who—after giving up his comfortable, but empty lifestyle of midnight visits to sex-parlours and popular American novels—travels abroad in order to find new sexual experiences with subservient Asian girls. Once more, Michel Renault is a fitting example of the "imported" locally oriented citizen because, no matter where he travels, his lifestyle remains oriented to the West. Apart from establishing an intimate relationship with another French citizen, Valerie, Michel remains isolated and fails to sustain meaningful relationships abroad because he cannot escape his native mentality. And it is through his character that readers see the narrow-mindedness of French, moreover Western, society that thrives on cultural homogenization and repression.

Dominic Strinati, a British cultural critic, offers several reasons as to why Western alienation exists. In An Introduction to Theories of Popular Culture he discusses mass culture and society, particularly in Western countries, that rely on the consumption of goods in order to thrive both economically and socially. For Strinati, mass culture "consists of people who can only relate to each other like atoms in a physical or chemical compound . . . who lack any meaningful or morally coherent relationships with each other" (6). Many of the characters in Platform can be deemed "atomized" since they lack strong social ties to each other, having been caught up in a repetitive cycle of over-consumption. Michel and Valerie are "trapped in a system" where social status is privileged *over* community and the bonds that strengthen interpersonal relationships—such as good will and empathy. Strinati denounces mass culture as a form of "surrogate and ineffective morality . . . [where] individuals are vulnerable to being manipulated and exploited by core institutions like the mass media and popular culture" (7). For several reasons, Strinati's notion of mass culture and atomized society—individuals who are linked only by their adherence to pop-culture—defines an important facet of the locally oriented citizen.

Mass/popular culture is a realm that uses an array of mediums, such as television, in order to "blind" individuals to corporate and political hegemony; for instance, many companies "lay-off" workers in the First World because they can be replaced by cheaper labour abroad. Because cultural mediums such as the media have the power to exert powerful influence on societies, they also become manipulative tools that control and "brainwash" individuals. In Platform, "pop" culture is presented in the same unflattering light, since popular culture ties locally oriented individuals to the West, which is also atomized by its culture of displacement and materialism. "Imported" locally oriented citizens, such as the tourists Michel encounters in his first tour to Burma, are "atomized" since, on their trips abroad, they are distinctly tied to their home lives and its everyday customs. Because these individuals are tied to their localities, perhaps due to mass culture's strong grasp, they fail to see that their lifestyles have negative effects on the Other. Platform exposes the social stratification and alienation promoted by atomized society by highlighting the classificatory nature of "pop" culture. Michel often cites this theme of social stratification in the novel with references that stress the dichotomization of social groups. In a mocking style, Houllebecq suggests that "[h]uman groups of more than three people have a tendency, apparently, spontaneous, to split into two hostile sub-groups" (49). And, in a sense, Michel's latter observation points to the uneven relationship between the East and the West as promoted by Platform—community versus mass consumer culture. Despite various references stressing the importance of engaging in a host country's culture, such as the statement "[if individuals] go abroad … it is in order to eat the *local* food and to observe *local* customs," the sex-tourists remain linked to their Western lives (50). One telling passage that clearly exemplifies locally oriented citizenship is found when several tourists, "smack in the middle of [the Burmese] jungle," cook and devour "gratin dauphinois," a French dish consisting of pork (50). The irony of the situation is that, even though these individuals have travelled several thousand miles to get away from their respective homelands, the tourists are still affiliated to French culture in one form or another.

Colonization of the Other through sexual exploitation is a theme that is extended throughout Houellebecq's novel in order to illustrate the hypocritical attitudes of Western tourists. Since Platform deals heavily with the sex-trade industry, Houellebecq's investigation grapples with several questions regarding the global tourism industry. One major issue that concerns the tourists of Platform is their inability to see beyond their own Western cultures. The tourists in the novel try to escape their monotonous lives by travelling to *exotic* foreign (Third World) lands. And because these travellers lack respect for the Other, they re-establish a similar form of (Western) culture wherever they visit. John Tomlinson discusses this idea in Globalization and Culture, observing the unbalanced relationships between tourists and the locales of a given country. Tomlinson promotes the view that contemporary notions of cosmopolitanism are Western oriented. Because of this "one-sided" notion of cosmopolitanism, the failure to actively engage in a healthy cosmopolitanism seems almost a given: "[t]here may be a genuine cultural-political tension between the perspectives and the *interests* of localism and cosmopolitanism" (189). Also, Tomlinson cites Ulf Hannerz's concept of "Home Plus," which touches on the underlying theme of locally oriented citizenship found in Platform (201). Briefly stated, the home-plus theory discusses the healthy pursuit of "wider shores of cultural experience" by (Western) individuals, but this pursuit is limited in the sense that the tourist or seeker cannot go beyond familiar cultural thresholds, and is unable to engage fully with the Other (202). The phenomenon of "home plus" may manifest in such disturbing ways as racism and the abuse of natives in a given locality. Moreover, the natives of a given locale may become assimilated into a foreign culture, which can lead to the eradication of the locality's traditions and dissolution of its culture.

Other aspects of this "home plus" phenomenon can be found in Westerners who try to maintain socially predefined roles of domination by exerting some form of socio-economic power. In Platform this viewpoint is blatantly exemplified by the character of Robert, another wealthy Western tourist with a penchant for "cheap" sex. At the outset, during Michel's trip to the Burmese jungle, Houellebecq uses Robert to typify racist Westerners. During a discussion between Michel and Lionel (another Western tourist), Robert argues that, "I'm a westerner . . . I can live wherever I want, and for the time being, I'm still the one with the money" (82). This sentiment highlights a neo-colonialist notion of race and the presumed superiority of "white Western males" to their Eastern counterparts. In the novel, neo-colonialism of Thailand occurs through the sex-trade industry, where Western men and women seek sexual favours from what they deem to be their cultural "inferiors." Because of this socio-racial disparity, sex becomes another way to dominate and, consequently, cripple the Other. And, in order to stress the latter—the infringement of the East by the West—Houellebecq embeds several references to Thailand's idyllic past, which become blatant cries against the implementation of a "free-market" society in Thailand.

Many of the imported locally oriented citizens who penetrate the societies of a given locale are ideological colonizers, and they are often unaware of their neo-colonial actions. This imperialistic motif becomes obvious when Houellebecq writes about pre-colonial Thailand, stating that

> After the fall of Ayutthaya, the Thai kingdom entered a period of great stability. Bangkok became the capital, and the Rama dynasty began. For two centuries (in fact, up to the present day) the kingdom knew no serious foreign wars, or any civil or religious wars for that matter . . . Now things were different. Thailand had become part of the "free world," meaning the market economy. For five years now it had been suffering a terrible economic crisis, which had reduced the currency to less than half its previous value and brought the most successful businesses to the brink of ruin. This was the first real tragedy to strike the country for more than two centuries. (58-59)

By juxtaposing traditional Thai history and modern capitalist economy, Houellebecq addresses the concerns that promote anti-cosmopolitical interests, such as racial oppression, that in turn, re-emphasizes the infiltration of the East by the West. In part, the views of the "free world" become restraining forces that prevent local Thai residents from attaining socio-economic emancipation due to the Thai government's need to become "Westernized." When Platform's tourists establish themselves in Thailand, many do so by ignoring the historical aspects that have made the country susceptible to colonialism, therefore making them perpetrators of neo-colonialist practices, as seen in the sex-trade.

Valentin Chu describes the rich history of Thailand in his book Thailand Today, noting that the word Thai means "free," which is ironic because Thailand is imprisoned by Western neo-colonial influences (30). As is the case in Platform, Chu emphasizes the splendour of Ayudhya during the beginning of the Rama dynasty in

1350, when King Rama Tibodi took the throne. Chu chronicles that before King Rama Tibodi's rule

> Ayudhya was a modest settlement of teakwood houses, surrounded by a mud rampart topped with wooden spikes. But the kingdom was destined to see more than four centuries of imperial splendour, of pageantry and royal pomp, heroism and undying loyalty, as well as intrigue, treachery and bloody war. (34)

The key to Thailand's great stability during the Rama dynasty was its careful establishment of diplomatic international relations, which, as Chu points out, led to "an era of cosmopolitan growth and increasing contact with the outside world" (38). Although Thailand's history seems idyllic, there were constant struggles for power within the Rama monarchy. And in spite of "plots and counter-plots to seize the royal power [during the mid-16th century]," which led to the murders of kings and child kings, the Rama dynasty was unrivalled, and the Thais managed to fend off their invaders until the Burmese conquered Ayudhya on April 7, 1767 (36-42). Houellebecq's emphasis on Thailand's somewhat idealistic history only serves to highlight the country's current problems with sex-trafficking, which he sees as another form of invasion and social colonization.

In hypothetical terms, the sex-trade has often been seen as type of colonial power structure between a slave and master. In many cases, sex-workers can be as young as twelve and thirteen years of age, who are sold into the sex-industry by their parents to pay off debts or for unsubstantial monetary gains. Jan Jindy Pettman compares the power relations established between patrons and workers in the sex-trade industry to colonialism in her article, "Sex Tourism: The Complexities of Power." Pettman stresses that, "[s]ex tourism is an industry, a set of social-sexual relations, and a site for the exercise of different kinds of power relations" (109). According to her article, "[r]acialized sex played a part in marking out national identity, shaping . . . attitudes to local culture and to local women" (114). The same issue surrounding sex tourism as a means of manipulating cultural identity is underlined throughout Platform. For instance, Valerie's business partner, Jean-Yves, describes a German catalogue showcasing one of the Thai nightclubs, where "[i]n every photo, the local girls were topless, wearing miniscule G-strings or see through skirts. . . . 'In France,' he remark[s] to Valerie, 'you would never get away with something like this" (211). This portrayal of the Other as a sexual object, and little else, is an example of the sociocultural exploitation of the East by the West investigated by Pettman, and underscored by Houellebecq.

Pettman states that Thailand is "[a] major international child sex destination," keeping in mind that the United Nations (UN) defines "child" as being any person under the age of eighteen (115). But, even though there have been various human rights protestations against the sex-trade, many poor families still force their children to work in brothels. In Platform, several of the prostitutes are under-aged girls who come from impoverished homes, and are forced to work in the sex-trade business in order to support their families. Many sex-trade patrons view these (Third World) global sex-workers as being "less than human." Houellebecq, knowing full well the readerly impact these "imported" locally oriented attitudes will have, incorporates these violations of humanity into his story. In a passage that takes place in a brothel, Michel exclaims that, "he could never have found a girl [as subservient as this] in his own country. They were a godsend, these little Thai whores, I thought; a gift from heaven, nothing less" (225). Furthermore, Michel's disregard for the Other emphasizes the abusive aspects of the sex-industry, as illustrated by critics like Pettman who are adamantly opposed to this form of cultural colonization.

The "success" of the international sex-trade industry is due, in part, to poorly enforced local and international laws, but more importantly to the capital contributed by foreigners to a local economy. In Platform, Robert's character typifies the socially ignorant and politically incorrect Westerner who visits several localities for the sole purpose of exercising socio-racial domination, rather than becoming a culturally aware "imported" citizen who respects the Other. But Robert also illustrates the type of individual who refrains from following international laws—one who believes that his or her culture has the right to dominate all others. For instance, many Western and Japanese men, seeking to experience (what world organizations like the UN deem) illegal sexual relations, travel to countries like Thailand or the Philippines where age limitations are blurred and/or are poorly enforced. Robert uses sex as a form of power, and after all, he *still* views himself—a Caucasian Western male—as the "one with all the money." Along with his total disregard of cosmopolitical concerns, such as universal human rights, he not only becomes a neo-colonial agent, but also a sexual terrorist. Given the exploitative nature of the tourists, the indigenous acts of terrorism, which are orchestrated by the Islamic fundamentalists, may be seen as severe, yet justified actions that counteract the "imported" influence of tourists.

In terms of the power structures embedded within the sex-trade, Pettman argues that the sex-industry becomes synonymous with "sexual imperialism" (111).

Tourism becomes a form of selling the Other as "exotic," rather than a way of bridging cultural gaps which are necessary to forming strong international relations. Like the characters in Platform, many of those who can afford to travel are rich businessmen and women who, like Valerie, Michel, and Robert, infiltrate the localities of other countries for self-serving purposes failing to recognize that their actions do more harm than good. Rather than strengthening ideological and social ties between visitors and natives, as promoted by Bauman, the two groups become distinctive entities placing the host country, usually a Third World country, as the country being overpowered by a dominating Western figure.

Because colonialism is apparent throughout Platform, the relationships between the tourists and the locals can be seen as being analogous to the relationship the East has with the hegemonic West. Power relationships between culture and race are prevalent themes in many literary works that focus on colonialist attitudes in a certain time. In "Borderlands/La Frontera," Gloria Anzaldúa explores race and culture, highlighting several facets of social categorization such as sexuality, gender, and immigrant views toward their motherlands. Anzaldúa captures culture's relationship to ideology claiming that

> [c]ulture forms our beliefs. We perceive the version of reality that it communicates. Dominant paradigms, predefined concepts that exist as unquestionable, unchallengeable, are transmitted to us through the culture. Culture is made by those in power . . . (888)

Anzaldúa's views are relevant to Platform, since the novel's hedonistic Westerners and poor Easterners personify colonial aspects of culture and power. Platform convincingly exposes several socio-economic power relationships as well as the hegemonic domination of the West by the East, by bringing to its readers' attention characters like Robert and his views of local/non-Western citizens. Due to the novel's assessment of cultural oppression and assimilation, readers slowly come to realize that Platform is more than a critique of the sex-industry. Likewise, Houellebecq explores globalization and its negative effects by exposing many of the novel's "world travellers" as cosmopolitical frauds—tourists who think they are culturally sophisticated mediators, but do not engage in the Other's culture.

Possibly, the most disturbing aspect that surfaces in Platform is the ambivalent, almost indifferent attitudes of rich foreign businessmen towards the sex-tourism industry. Many of the tourists Michel and Valerie encounter on their travels are composed of "Japanese, Italians, Germans, Americans, not to mention a couple of Scandinavians and some rich South Americans . . . [who were] *attached to a delusive existence*," looking for *quick fixes* (75). Apart from the rare intercultural marriages between wealthy visitors and poor prostitutes, the most these sex-trade patrons contribute to the local socio-economic framework is an array of sexually transmitted diseases, leading Houellebecq to iterate that "one-third of all prostitutes in Thailand are HIV-positive" (83). The novel's portrayal of sex-trade customers is, for the most part, justifiably unflattering. Yet, due to his blunt and subversive literary style, Houellebecq's depiction remains dispassionate, a bystander who simply observes, leaving readers to make their own assumptions about the circumstances presented. It is only in the latter third of the novel that Houllebecq's negative take on the global sex-trade consumerism becomes evident.

The imported locally oriented tourists in the novel refuse to "make contact" with the locals, since the imported locally oriented citizens believe them to be inferior. This, in turn, relates to the previous sentiments that paint imported locally oriented individuals as a danger because, more often than not, their beliefs can easily be used to assimilate and/or eradicate constructive interaction between cultures. In a cosmopolitan global community, the elements that are regarded as positive are those that promote a world culture that is open to the influences of their neighbours—both immediate or beyond. The "imported" feeling of cultural superiority can be mistaken as the conservative, moreover colonialist, attitude that (unsuccessfully) tries to prevent interactivity between cultures. In more precise terms, imported locally oriented citizens are "anti-cosmopolitans" who are prone to narrow-minded points of view, distrusting anything that motivates global co-operation.

In order to foster and maintain a healthy cosmopolitical sphere, the ties that bind humanity together should be highlighted rather than the elements that separate them. And, by constantly producing and rejuvenating the ideas that promote world solidarity, other than the ideas and interests motivated by narrow economic and capital interests, a healthy cosmopolitanism that serves all rather than the interests of an elite few may be accomplished. Once cultural "differences" and/or cultural nuances are shown in a positive light—through active interaction, global exchanges of ideas (through technology), and educational processes, such as student exchange programs—cultural diversity will flourish. What is more, if neo-colonial practices and racist views are replaced with attitudes of global respect and cooperation, locally oriented and anti-cosmopolitical citizenship will be eradicated.

For Houllebecq, possible solutions to Western decadence can be found in the values that promote its so-called opposites—esteem for community and an emphasis on meaningful interpersonal relationships. In many ways, Platform asks readers to (re)analyze their atomized states and to focus on the strengthening of personal and global ties. Rather than focusing on self-serving interests, universal liberty—while directly tied to economic and social freedoms—should be nurtured and directly linked to a culturally sensitive global community. Healthy intercultural dialogue between *all* citizens of the world can be taken as an alternative to mass consumer society. Furthermore, a culture motivated by (Western) greed and excess should be exchanged with unprejudiced values that establish a global environment fuelled by tolerance. Trying to tackle the repetitive cycles of Western consumerism, Houellebecq envisions a society dominated by non-material concerns. Satisfied in leading a simple life in Thailand, Valerie's exclaims that

> "It's not me who's strange, it's the world around me. Do you really want to buy yourself a Ferrari cabriolet? A holiday home in Deauville, which will only get burgaled anyway? To work ninety hours a week until you're sixty? To pay half of everything you earn in tax to finance military operations in Kosovo, or recovery plans for the inner cities? We're happy here; we have everything we need in life. The only thing the Western world has to offer is *designer products*." (234)

The "everything we need in life" referred to in the previous passage is the interpersonal relationships that individuals should have with each other, relationships that promote a sense of fulfillment and community. Valerie realizes that Western society focuses on economic and/or social superficialities, which prevent individuals from finding happiness. She wants to escape her French culture and replace it with a "foreign" culture of emotional satisfaction as opposed to material gratification.

The only remedy for Valerie's (and Michel's) adherence to consumerism is to refrain from participating in it, but what she fails to recognize is that she has implanted the same kind of culture that relies on consumption by instituting a more profitable sex-trade industry in Thailand. This contradictory facet of Valerie's value-system makes it hard to determine what Houellebecq deems necessary to escape the excesses of Western society. Though Valerie's relationship with Michel represents a possible alternative to her empty existence, what is stressed is the simple need for a meaningful connection between two or more persons. Valerie's dilemma, Western consumerism or love, serves to highlight the need for an active bridging of socio-ideological bonds between all "cultures." Houellebecq points toward compassion and community as being healthy ingredients of cosmopolitanism, and drives his point across when Valerie is killed. After Valerie dies, Michel recreates the monotonous lifestyle he tried to escape, revealing that he "wasn't interested in human relationships anymore" (255). Valerie's death stresses Michel's pointless life before *and* after his relationship to her; she could have been the only person to save him from his hollow and destructive cycles of (sexual) consumption. These two phases of Michel's life—before and after Valerie—highlight the negative reinstatement of Michel's "Western Masochistic" mentality alluded to earlier in the novel. And by leaving Michel broken and hopeless at the end of Platform, this allows Houellebecq to unmask the novel's critical tone and to stress anew a handful of Western flaws—greed, alienation and corruption.

When Michel—both the author and character—states that "[i]t is in our relations with other people that we gain a sense of ourselves," each points to the underlying thematic notion in Platform, which is a bridging of individuals regardless of race or culture (63). Observing the downfalls of his own (Western) culture, Houellebecq begs his readers to react; it is a sort of call-to-arms against monotony and the cycles of material consumption. Apart from the latter, he also exposes a kind of anti-cosmopolitical individual, or cosmopolitan fraud, fuelled by the apathetic attitudes that many world travellers possess, travellers who become ambassadors of Western civilization and culture. By the end of the novel, Michel's realizes his fallen nature and re-establishes his isolated existence. And due to his protagonist's fallen state, Houellebecq succeeds in exposing the West's obsession with materialism and Michel's failure to escape this obsession, which ultimately destroys him.

As locally oriented citizens, the characters in Platform fail because their needs are motivated by the pursuit of pleasure at the expense of an ailing Third World economy—like that of Thailand. Perhaps, if these imported locally oriented individuals were to able to extend themselves, lending a hand to the foreign land(s) they temporarily inhabited, their need for self-fulfillment would have been realized. Cosmopolitan inquiry should be promoted by a sense of brotherhood, and focused on the task of bettering the lives of all global citizens—not just that of those who hold social and economic power. Unfortunately, as Houellebecq observes, the colossal market forces that dictate liberal economies leave many global participants at the mercy of their "benefactors." Rather than eliminating the manipulative traits that govern their societies, such "free" market forces establish those same principles within other localities, ultimately overriding any prospect for change. As a result, these kinds of citizens (whether natives or foreigners), who are heavily influenced by their locales, fail to become active engagers of cosmopolitanism. The only way to counteract locally motivated/anti-cosmopolitical citizenship is by establishing and promoting an all-engaging cosmopolitanism that recognizes the rights of all, rather than those of a select few; however, this can only be accomplished if the actors involved are willing to open themselves up to the global community.

Chapter II: The Globally Oriented Citizen – Alien Nations in Don DeLillo's Cosmopolis

Never has it been easier to communicate globally with others given the advent and constant reworking of technological mediums like the Internet and satellite telecommunications systems. Technology links people socially, economically and culturally, regardless of physical and/or ideological distance. But, while technology has made the everyday lives of individuals more efficient and productive, it has also had damaging effects on various (third-world) countries, as seen in the previous chapter. Technology creates a conflicting relationship between two primary groups—mainly those who support its methods and effects, and those who are opposed to them. Don DeLillo, one of America's most prolific contemporary writers, explores the phenomenon of global technological advancement in his thirteenth novel, Cosmopolis, recognizing that technology encourages progress, but at a certain price. In his novel, DeLillo manages to capture the fragmented nature of this "new" globalized economic network—interconnected economies all over the world that are tied together by technology and business—by describing the socio-economic split between technologically informed and technologically uninformed/indifferent citizens. Through an analysis of DeLillo's novel, this chapter will highlight another facet of citizenship in a globalized world—the globally oriented citizen. In a sense, globally oriented individuals are international agents since their social and economic "transactions" are conducted on a global level; however, these individuals (like locally oriented citizens) are not cosmopolitans because their type of "world citizenship" serves exclusive interests rather than the whole of humanity, and therein they reject cosmopolitanism.

Early in Cosmopolis, Shiner, Packer's chief of technology, professes that, "[w]e're all young and smart and were raised by wolves. But the phenomenon of reputation is a delicate thing. A person rises on a word and falls on a syllable" (12). In the latter excerpt, DeLillo describes the vicious and highly competitive world of Cosmopolis, a hyper-active world community of social, economic, and ideological systems. The global community is an interactive community where the economies of several countries become dependent on each other, thus exposing vulnerabilities that can be exploited. As socio-political or economic vulnerabilities (such as the fluctuating currencies of countries) become visible, they may be taken advantage of by other individuals, governments, corporations, etc. At the heart of the novel lies billionaire Eric Packer, a twenty-eight year old financial assets manager who, on the surface, seems to have everything the "American dream" envisions: elite social status, a beautiful and wealthy wife, limos and drivers, bodyguards, as well as employees who moonlight as his mistresses. But, upon closer inspection, it is clear that Packer becomes victim to his own ruthless desires and the corporate regime of excess and greed.

The novel's storyline is simple; it focuses on Packer who, in the hopes of getting a haircut, takes a trip through the bustling metropolis that is New York, which thrives on the energies of its eager and ambitious "wolves." As readers accompany Packer on his trip, they find out that Packer's value-system is based on deception and lies. Certainly, Eric Packer is a world citizen who lives in a vibrant and thriving cosmopolis where cultures actively intermingle and collide. Yet, Packer's *cosmopolis* is a dangerous sociocultural realm where, on one day, individuals become billionaires and, on another, are destroyed at the push of a button and/or the "mispronunciation" of a word.

Known especially for his work Underworld, which was hailed by New York Times on the Web critic Martin Amis in his review "Survivors of the Cold War" as "surg[ing] with magisterial confidence through time," DeLillo has taken his place as one of the most important writers of his generation (Par. 8). However, Cosmopolis received mixed reviews. Many critics saw DeLillo's thirteenth work as being an over-glamorized and superficial portrait of the decadent global business world. For instance, Rob Walker's review for the Washington Post, called Cosmopolis "less than a joy to read." However, it is unfair to compare, what is considered by many to be, DeLillo's most important work with subsequent novels since the expectations that were created by Underworld would be hard for any author to meet. But, despite the media backlash and its lukewarm critical reception, Cosmopolis underlines many facets of global capitalism in an evocative style.

The vehement media backlash garnered by Cosmopolis also became the subject of many analyses of why DeLillo would take the turn he did in this novel. In another assessment for the Guardian Unlimited entitled "Notes From New York," Duncan Campbell studies the rise and (temporary) fall of DeLillo's successful track record. Campbell observes that, "so hostile were some of the reviews that they took on a life of their own and some critics felt impelled to rush to DeLillo's defence—but not too far" (Par. 4). Due to its focus on American capitalism, readers should view

Cosmopolis as being DeLillo's commentary on the relationship between the global (business) community and American culture. Despite the criticisms, Cosmopolis contains a vivid view of American business culture that helps readers understand the ramifications of globalization, and the condition of being "connected" to one another globally.

The "world economy" is pertinent in Cosmopolis due to the global business realm Packer conducts himself in. In terms of globally oriented individuals, transactions are carried out within a global economic realm/framework that is becoming more integrated. This notion of a world economy can be linked to the evolution of technologies and the global extension of business through multinational corporations. Barrie Axford discusses the contemporary world economy in The Global System, stating that the "transnationalization of production, trade and finance" has produced a global business realm that links countries to one another through business (94). For Axford, the global business/economic realm poses a threat to the sovereignty of nations because multinationals hold great economic power over nations: "[multinational corporations] are very visible and powerful actors in the world economy . . . they can conduct business without regard for the sensibilities of nation-states" (97). And because of the interactive nature of the global business realm, globally oriented individuals often seek their ventures outside of their own locales. And, for Axford, "a global mentality is instantiated through strategic networks of communication between managers and professionals, through interpersonal networks, as well as through different forms of functional integration" (98). However, even if multinational actors are *globally oriented*, this does not mean that they automatically become ideal agents of cosmopolitan citizenship. On the contrary, many globally oriented individuals are concerned solely with the international economy and not the human welfare of local citizens.

Cosmopolis effectively illustrates globally oriented citizenship, through its depiction of Eric Packer, the novel's main figure of globally oriented citizenship. The multinational/global economy can be seen as a world social sphere—a network that shares similar rights and cultural values. Because globalization has produced a variety of divergent socio-economic/cultural networks that are both positive and negative, Cosmpolis' "world-citizens" engage in both constructive and confrontational global acts. DeLillo's globally oriented characters are effective agents of the ongoing technological changes of the globally-determined world that surrounds them. But, as DeLillo foregrounds early on in his novel, these technologically savvy agents may use underhanded methods in order to profit—as is the case with Packer. Packer, who is well versed in the technological power-plays which "impact the world economy," cheats, steals and lies in order to keep his dwindling billions intact (23). And, given his devious character and an unlucky gamble on the international market (due to an ever-strengthening yen), Packer loses billions of dollars in a matter of hours. DeLillo's novel depicts a fast-paced environment where ruthless individuals dominate world-scale capitalistic ventures. But how exactly does this affect the world social sphere and, more importantly, how can globally oriented citizens be distinguished from their locally oriented counterparts?

In the last chapter, both "imported" and "indigenous" locally oriented citizens are highlighted as being individuals primarily concerned with the "threats" to their national state boundaries which, consequently, keep them trapped within their social and ideological boundaries. When comparing globally oriented individuals with locally oriented citizens, several aspects emerge that distinguish both modes of citizenship. Locally oriented individuals, in general, are those who choose not to participate within the international networks that are being established outside of their immediate localities for various reasons. Two of the main reasons locally oriented citizens fail to achieve cosmopolitanism are due to their opposition to global diversity, and their adherence to the preservation of national state ties and rigid traditions. Because of their inability to actively engage in the global socio-economic sphere, locally oriented individuals are often in direct conflict with globally oriented individuals. Still, despite the hostile relationship between locally oriented and globally oriented citizens, the former are greatly affected (either directly or indirectly) by their global counterparts.

Globally oriented agents can be found in every socio-economic sector, and are primarily concerned with factors that surround the global community but, like many locally oriented individuals, they may forget or ignore the negative consequences their decisions may have on the world scale. Globally oriented citizens are usually innovators who embrace many "worldwide" ideals—such as economic multinationalism and globalization—forging the interests of tomorrow and beyond. This transnational world of business and commerce moves at ever-increasing speeds and has the capacity to change economies at the blink of an eye. Observing the evolution towards a more unified world economy, DeLillo showcases several high-speed technological transactions that affect individuals on a large-scale. Identifying the almost surreal nature of this ever-changing world economy, Shiner professes that

> "All this optimism, all this booming and soaring. Things happen like bang. This and that simultaneous. I put out my hand and what do I feel? I know there's a thousand things you analyze every ten minutes. Patterns, ratios, indexes, whole maps of information. I love information. This is our sweetness and light. It's a fuckall wonder. And we have meaning in the world. People eat and sleep in the shadow of what we do." (14)

Shiner's views can act as a motivating (business) speech and/or a wake-up call to those caught within the net of world economic competition. At the same time, this kind of global "optimism" can act as a catalyst for the creation of a more interactive international network that constantly redefines the role of globally oriented citizens by demanding a more *universal* code of conduct.

Globally oriented citizens readily master technological advancements, creating machines or devices that enable more efficient information processing and transferral. Not everyone can adapt as quickly as these global citizens, giving globally oriented individuals an advantage over those who are not as knowledgeable. Once new ideas and technologies such as computer programs are introduced, globally oriented citizens incorporate these technologies into their everyday lives, virtually acting as purveyors of anything that concerns forward thinking. In Cosmopolis, as soon as information becomes accessible to the mainstream, globally oriented innovators try to find new methods of transaction and communication; in one passage, Packer relates that "[t]he hand [organizer] itself was an object whose original culture had just about disappeared. He knew he'd have to junk it" (9).

Packer's attitude to the "everyday hand organizer" mimics the attitudes that surface in a variety of highly competitive socio-economic sectors founded and advanced by the implementation of new technologies and information systems. Further, Packer's obsession with progress illustrates how globally oriented individuals latch on to new ideals without having many loyalties to the past or indeed to anything that deters them from moving beyond their current circumstances or technological levels. In other words, loyalty becomes a fast dissolving characteristic in this new global network that prides itself on the constant reworking of the international business community. The concerns that fuel Packer, principally the fetishization of money and social prestige, also fuel globally oriented individuals. Elise Shifrin, Packer's wife of twenty-two days, states, "I think you're dedicated to knowing. I think you acquire information and turn it into something stupendous and awful. You're a dangerous person . . . [a] visionary" (19). Here Shifrin summarizes the mentalities that surface within the interconnected multinational economy, which is affected by several intersecting factors.

In Cosmopolis, DeLillo shows how these "visionaries" dominate the global economic realm, and how world markets are linked, thus allowing socio-political ideologies like democracy to spread. However, these businessmen and women also promote a reductive view of humanity based on the market strategies of buying and selling. Multinational interconnectivity is an important factor of the global economy, but what factors advance the high-speed interactivity between nations? Arjun Appadurai forecasts the effects of this sophisticated, but divided cosmopolitical economic realm in "Disjuncture and Difference in the Global Cultural Economy," where he identifies five differing and equally important components of globality. Due to the arrival of new technologies, global society has become fragmented resulting in several overlapping and confusing world communities, leading Appadurai to claim that

> The world we live in now seems rhizomic, even schizophrenic, calling for theories of rootlessness, alienation, and psychological distance between individuals and groups on the one hand, and fantasies (or nightmares) of electronic propinquity on the other. (94)

As is the case with DeLillo's prophetic remarks in Cosmopolis, Appadurai predicts that the participants of the globalized world—both individual persons and countries—will become more and more distanced from their world neighbours. And like many globalization theorists, Appadurai designates the role of the global economy as a "disjunctive order" that no longer holds any ideological limits and few physical boundaries (94). Also interesting is Appadurai's claim that "the world we live in now seems rhizomic, even schizophrenic," a point confirmed in Cosmopolis. Packer is severely paranoid, and his mindset often borders on obsessive-compulsiveness; right at the outset the reader gets to peer into his world—a schizophrenic world where, in the words of his chief of theory, Vija Kinski, "we create our own frenzy, our own mass convulsions, driven by thinking machines that we have no final authority over" (85). Packer's socio-business sphere is overrun by a thousand thoughts per minute, second and even nano-second. At any point during his day, the fluctuations in the yen could make or break his and Elise Shifrin's fortunes—fluctuations which ultimately lead to the loss of the young couple's money.

In Packer's world, new socio-economic networks are being forged and (re)defined that point towards a more interlinked society where streams of information are boundless. Within this global plateau, "fragmented" relationships between a variety of socio-economic groups who share differing methodologies and/or beliefs—like differences found between locally and globally oriented individuals—are likely to arise. In order to capture the essence of the disjunctured global community, one that can be found in Cosmopolis, Appadurai recognizes five differing global cultural flows: "ethnoscapes, technoscapes, mediascapes, financescapes, and ideoscapes" (95). These five "global cultural flows" describe the ways in which information is sent and received on a massive world scale. Ethnoscapes consist of "tourists, immigrants, refugees, exiles, guest workers, and other moving groups," who influence their local ideological and socio-communal landscapes with their physical presence and ideas (95). Technoscapes are defined as "the global configuration . . . of technology . . . both high and low, both mechanical and informational" that passes at ever-increasing speeds across many sociocultural boundaries (95). Financescapes include "the disposition of global capital," and movement of mega-monies with the click of a (computer) button (96). Financescapes play a prominent role in Cosmopolis; for instance, Packer's high-speed transferring/stealing of Shifrin's money is conducted on a computer, and takes a matter of minutes. Appadurai claims that the relationships between the first three categories are "profoundly unpredictable," since all three flows are subjected to their own constraints, ultimately affecting the way ethnoscapes, technoscapes, and financescapes are transmitted (96). The unpredictability of the latter factors would explain why Appadurai deems the global sociocultural, ethnic, technological, and economic spheres as being fundamentally disjointed, since they are mediated by a variety of uncontrollable forces.

Mediascapes and ideoscapes are primarily related to "landscapes of images [and are directly linked] to the distribution of the electronic capabilities to produce and disseminate information (newspapers, magazines, television stations and film-production studios" (96). Often the media bombard individuals with live, simultaneous worldwide images—through movies or television—which can lead to confusing constructions of reality. Take Packer's obsession with live television broadcasts that almost act as simulated notions of reality where "Arthur Rapp, managing director of the International Monetary Fund … [is] killed live on the Money Channel" (33). "Truth" is filtered and mediated through (reality) television programs that become more believable than what occurs outside of the TV set.

Similarly, ideoscapes are also image oriented and "are often directly political and frequently have to do with the ideologies of the states and the counter-ideologies of movements explicitly oriented to capturing state power or a piece of it" (96). What is important to note about all of these global flows, is that they directly converge with each other on a variety of levels, reaching a variety of communities that produce different perspectives on the same issue(s). Again, most of these realms promote a sense of disjuncture due to how they are received by people from differing cultural backgrounds; what one country deems a positive action—such as the socio-economic influence of large multinational corporations—may have detrimental effects on other localities. Globally oriented individuals have the capacity and the technologies to mediate and control the flows of all five Appadurian "scapes," because of their automatic attachment to such flows. Nevertheless, these flows can develop into homogenizing tools that glorify a specific cultural centre, North American, for example.

Appadurai manages to capture the essence of globalization by explaining how information and technology transcend borders, as well as by outlining the ways in which cultural peripheries are affected by such flows. Furthermore, globalization and cosmopolitanism are affected by a multitude of sociocultural and socio-economic forces that influence individuals regardless of their location and beliefs. Appadurai's conception of a fragmentary global community is also evident in DeLillo's work. Many of the "business cosmopolitans" in Cosmopolis lead lives that are socially and physically disjointed due to the hyperactive and paranoid nature of their societies. Appadurai's views on the disjunctive nature of the global economy are analogous to DeLillo's cosmopolitan city: "[it's] great rapacious flow, where the physical will of the city, the ego fevers, the assertions of industry, commerce and crowds shape[d] every anecdotal moment" (41).

DeLillo writes that "[h]undreds of millions of dollars a day moved back and forth behind the walls, a form of money so obsolete Eric didn't know how to think about it" (64). Major examples of global finance in the novel are directly linked to the rising and falling of the Japanese yen, which are, of course, motivated by technologies that at any given moment allot Packer the luxury of "[calling] a source at the Nikkei" (40). Appadurai's take on world scapes, which are "navigated by agents who both experience and constitute larger formations," points toward both positive and negative aspects of global society (95). Mediascapes describe "the distribution of the electronic capabilities to produce and disseminate information," highlighting Packer's (televised) world, since the media are a referent of Packer's reality, a reality that can easily be distorted by popular culture (96). Since Packer's business *reality* is unstable, readers may find it hard to believe what Packer deems to be significant and/or "real." Disjointed sociocultural factors allow Packer to manipulate given circumstances, and are essential to any globally oriented citizen, because such flows arbitrate the actions that are conducted in the global community.

Social fragmentation between Packer and his colleagues, friends, and lovers is an ever-present, yet understated theme that constantly resurfaces throughout Cosmopolis. One manifestation of this theme arises within the several subtle and unusual references made to eye-contact and the lack of eye-contact that occur between Packer and his globally oriented associates. Packer's unemotional and severely techno-centric work ethic points to the unsympathetic socio-business network where he conducts his deals, a network motivated by profit and gain. Additionally, the socially unsympathetic nature of global business parallels Packer's demeanour, specifically Packer's lack of eye-contact with those he encounters. In a sense, DeLillo criticizes global business for promoting a cold environment that does not take into consideration such factors as empathy and tact. For example, when interacting with his colleagues, Packer tries to avoid making any kind of eye-contact with them. Take Shiner, Packer's chief of technology, "[whom Packer] did not look at … anymore. He hadn't looked in three years. Once you'd looked, there was nothing else to know" (11). These instances occur randomly throughout the novel, but are telling of the business environment Packer thrives in. Another example of the "eye-contact theme" occurs between Packer and his bodyguard, Torval; instead of getting out of his seat and taking a few steps forward to speak to his bodyguard, Packer chooses to "[code] a word to Torval," sitting in the front seat of the limousine (16).

A variety of references to the lack of eye-contact also crops up near the middle of the novel where DeLillo often writes of "eyes [that] were unrevealing" (104). Because of this lack of *contact*, it seems as if there is a forced emotional disassociation between Packer and those close to him, implying that the "cosmopolitical" business sphere demands a sense of disaffectedness—keeping (business) relationships completely "professional." In a sense, readers may misunderstand "professionalism" as promoting a lack of emotion and disregard for others. Packer's lack of contact with *(un)important* people highlights his arrogant side, the side that refuses to see his colleagues—especially those who work for him—as human beings.

One other notion that complicates the theme of isolation arises in Packer's personal relationships. When meeting with his wife of twenty-two days—someone Packer should be emotionally linked to—he seems to distance himself from her, giving readers the sense that he is incapable of maintaining any meaningful relationships. On a social level, DeLillo's characterization of the callous businessman can be regarded as a critical commentary on the unsympathetic nature of the global economy, a business sphere predicated on the rising of the vicious and the falling of the weak. If this is the case, what kind of effect does this mentality have on the world community as a whole and the globally oriented relationships and networks that function within a globalized world community? In other words, since the West acts as a technological and economical core, will the West's callous business nature also spread to its peripheries?

The "scapes" of socio-technological communication, which Appadurai outlines, have enabled global agents to network from one country to the next, but are "not objectively given relations that look the same from every angle of vision but, rather . . . are deeply perspectival constructs" (95). These global socio-economic scapes and transcultural networks are established on a variety of different levels that range from the personal to those that affect several differing, nonetheless, interlinked groups or countries. But how exactly can one go about defining these networks and, more importantly, what effects will they have on the role of citizenship on a global scale? Manuel Castells deconstructs the concept of "networks" in Information Technology, Globalization and Social Development stating that "a network is simply a set of interconnected nodes" (6). He adds that these "nodes," while asymmetrical, may have hierarchal implications, but no central core. Nodes within a given sociocultural network allow "for the circulation of money, information, technology, images, goods, services or people throughout the network," an idea reminiscent of Appadurai's flows (6). Individuals have become dependent on such networks, helping to define many societal "transactions" and everyday activities that range from news broadcasts to a variety of interlinked computer systems.

Castell also points out that networks are often divided into two groups, individuals who participate within these various networked realms and those who do not. Castell's claims that "[n]etworks change relentlessly: they move along, form and re-form, in endless variation. Those who remain inside have the opportunity to share and, over time, to increase their chances. Those who drop out, or become switched off, will see their chances vanish" (ii). Packer is a prime example of an individual who moves to and fro between differing networks, allowing him to manipulate the effects world monies will have on the weakening American dollar. The socio-economic environment in Cosmopolis holds a variety of repercussions and rewards. Packer's network maintains forms of inclusion and exclusion that need to be adhered to in order to survive. If these global hierarchies of inclusion and exclusion are removed, the goal of moving beyond either economic or social stasis may be accomplished. Individuals who are able to accommodate network fluctuations are able to survive within an ever-increasing domain that relies on interconnectivity and diversity. Healthy transcultural traits, such as the promotion of diversity, are not totally uncommon to globally oriented individuals. But, since globally oriented individuals serve to promote the interests of a particular region, they are not optimal candidates who can promote diversity. Castells observes the importance of the latter, stating that

> [s]ocial development today is determined by the ability to establish a synergistic interaction between technological innovation and human values, leading to a new set of organizations and institutions that create positive feedback loops between productivity, flexibility, solidarity, safety, participation and accountability, in a new model of development that could be socially and environmentally sustainable. (1)

Globally oriented individuals, while capable of establishing and mastering the tools needed for technological innovation, are depicted by theorists and writers, like DeLillo, as people who forget about the needs of their fellow compatriots. In Cosmopolis, DeLillo's theme of socio-economic disparity points toward the unstable relationships that occur within Eric's business network where "[n]o one wanted to be touched. There was a pact of untouchability. Even here, in the huddle of old cultures, tacitile and close-woven . . . people did not touch each other" (66). As Castell implies, effective development is based on how well societies balance technology and human values. Yet in Cosmopolis, no assertive effort is made by global professionals to help build and sustain a balanced environment of human values and technology. Instead, globally oriented individuals promote the establishment of "alien nations," the view that the world is composed of highly different and hermetic parts and/or countries that cannot or will not recognize the need to establish healthy links with one another. Further, these alien nations work solely within their own socio-economic spheres as opposed to "networking" with all citizens, groups, and countries all over the world.

Due to the intersecting of socio-economic networks, the calls for more globally "aware" individuals are being answered by businessmen and women. DeLillo's portrayal of globally oriented citizens, who are motivated solely by capital gain, outlines a need for global interactivity. Packer and his employees are obsessed with profit, and they see the world as a massive business opportunity; they are not concerned with anything else and, because of their inability to establish meaningful/personal networks, they become solitary profit zombies. DeLillo writes that "[Packer] was the undead. He lived in a state of occult repose, waiting to be reanimated" (77). What Packer fails to realize is that the multinational economy is inundated with profit zombies who, like him, look to strengthen their bank accounts, rather than promote a strong global community of respect. As a result, the social bridges that may have been established previously, start to dissolve. On the one hand, Packer and his international colleagues are part of a techno-centric global elite. On the other, globally oriented individuals, while given the advantages of world interactivity, fail to appreciate the important and interesting nuances of the localities in which they conduct business.

This network of individuals can be labelled as "global" citizens, because they co-exist with other diverse cultures solely for business purposes, but cannot be called *active* engagers of the Other. What is more, this "association" of "global travellers" can be accused of constructing an assimilative transnational economy based on homogeneity, rather than one whose members consciously engage in the culture of the Other. The business realm, to a certain extent, does not have to advance meaningful cultural interaction, because the transferral of goods and monies can be conducted without it. And since global business can be performed without any profound intercultural contact, the Other is forced to comply with a dominating culture's values and ideals, or have their livelihoods destroyed. Envisioning the confrontations between the capitalistic West and its peripheries, Vija Kinski observes sceptically that "[t]his is also the hallmark of capitalist thought. Enforced destruction. Old industries have to be harshly eliminated. New markets have to be forcibly claimed. Old markets have to be re-exploited. Destroy the past, make the future" (92-93). Like many other global workers, Kinski is indifferent to the destructive aspects of her business dealings and transactions; she is aware of the destruction corporations have had on other localities, but she remains unconcerned.

The theme of "enforced destruction" that surfaces throughout the novel, provides a segue to the antagonistic relationship between technologically well-versed and technologically unsophisticated citizens. In one relevant passage, Kinski theorizes that, "[t]echnology is crucial to civilization why? Because it helps us make our fate. We don't need God or miracles or the flight of the bumble bee. But it is also crouched and undecidable. It can go either way" (95). Once more, technology plays a major role in Cosmopolis—as a tool that not only integrates but, more importantly, segregates. With technology, Packer acts like a "God," choosing to attack the economies of less fortunate countries for the sake of financial growth, and not the betterment of the world economy. This dichotomy between self-seeking globalists and anti-globalists is evident in the various protests that occur in the novel, protests that Packer disregards as "confused and wrongheaded" (96). DeLillo outlines this clash observing that

> There was a shadow of transaction between the demonstrators and the state. The protest was a form of systemic hygiene, purging and lubricating. It attested again, for the tenth thousand time, to the market culture's innovative brilliance, its ability to shape itself to its own flexible ends, absorbing everything around it. (99)

Packer (as well as many globally oriented individuals) views the anti-globalists as ineffective political barriers that can be easily ignored. Because globally oriented individuals enforce the "creed of the new culture [where] people . . . [were] absorbed in streams of information," they are able to skilfully transcend borders at will, transcending social walls that stand in their way (104). And, even though these global businessmen and women work on a transnational level, the only similarity they have with other global workers is their need to attain capital.

Cosmopolis juxtaposes two views: the globally oriented viewpoint, with its socially apathetic networks that ignore global needs, and that of anti-globalization, which seeks diversity and anti-monopolistic cultural interaction. In reference to the globally oriented network of technologically well-versed individuals, international business workers promote a globalized economic sphere. Again, these networks, while promising, can also be accused of enforcing cultural assimilation, eliminating any sense of diversity, because they focus mainly on Western business "ethics." In one passage, DeLillo writes of the uniform nature of parked limousines claiming that "the cars were indistinguishable from each other," pointing towards the importance of social codes and social status (10). DeLillo continues this theme of uniformity, writing that

> [w]here the file of white limousines ended, parallel to the entrance of the Japan Society, another line of cars commenced, the town cars, black or indigo, and the drivers waited for members of diplomatic missions, for the delegates, consuls and sunglassed attaches. (11)

The global political economy in Cosmopolis is dominated by Western values and practices, which are motivated by status and material gain. Often, global business networks that conform to Western practices lead to neo-colonization, destabilizing the economies of given localities.

In regards to the anti-globalization protestors in Cosmopolis, these protestors maintain that "[*a*] *specter is haunting the world*" (89). These global *critics* object to the homogeneity of the world community, with the hopes of dismantling multinational corporations that spread assimilative, capitalist values. The free market and its ideals of production and consumption dominate the global business realm, a realm where world economies converge with one another. During Packer and Kinski's ride through the riots, Kinski claims that

> [t]he market culture is total. It breeds these [protesters]. They are necessary to the system they despise. They give it energy and definition. They are market-driven. They are traded on the markets of the world. This is why they exist, to invigorate and perpetuate the system. (90)

Kinski implies that homogenization is an important (and natural) feature of global business, leading DeLillo to write that "the logical extension of business is murder" (113).

Eric Packer could easily be regarded as an agent working within the Western oriented global economy. And in the prophetic words of Kinski, his conflict with the protesters serves to emphasize the differences between globalizers and its opponents, where

> [t]he more visionary the idea, the more people it [left] behind. This is what the protest is all about. Visions of technology and wealth. The force of cyber-capital that will send people into the gutter to retch and die. What is the flaw of human rationality? . . . It pretends to see the horror and death at the end of the schemes it builds. This is a protest against the future. They want to hold off the future. They want to normalize it, keep it from overwhelming the present. (90-91)

DeLillo's depiction of globally oriented citizens accentuates the dichotomy between individuals who participate in the technological network and those who do not. This theme of conflict is linked to social apathy and indifference, which is embodied by many in the global business realm who pride themselves on "getting ahead," rather than the betterment of the world. As a result, globally oriented citizens become agents who spread social apathy and indifference within and outside of their locales.

Because North America, and the United States specifically, continues to have enormous sociocultural influence on the world—through the domination of world medias—it has the authority to dictate what is "globally" acceptable in the cosmopolitical (business) sphere. American globalizers can create global networks that are Anglocentric in practice, which many other "globalizers," coming from the outside, must maintain and follow. The assimilative nature of "cosmopolitan" business is analyzed in James Davison Hunter and Joshua Yates' "In the Vanguard of Globalization: The World of American Globalizers." Hunter and Yates suggest that the globalization of the world economy is primarily "American." American globalizers, despite of their business travels abroad, "rarely go to remote or primitive regions of the world; instead, their destinations are nearly always large metropolitan areas, foreign capitals, and regional centers of culture and commerce" (332).

If American globalizers—who are supposed to possess sophisticated international business knowledge—propagandize North American lifestyles and practices, they are not cosmopolitans. Rather, like imported locally oriented citizens, American globalizers are limited to a rigid (Anglocentric) cosmopolitanism. Observing the uncanny similarities between the individuals and groups within this globally oriented realm, Hunter and Yates further state that

> [t]he worlds in which these men and women move as they circle the globe share a remarkable resemblance to their places of origin with most of the same amenities, conveniences, and creature comforts—everything from health spas and fitness facilities to executive business services such as e-mails and faxing, to satellite television, fine dining, and Western-style rooms. (334)

The fact that global intellectual and business elites favour American/Western culture is exacerbated by the prevalent use of the English language within this sector. Hunter and Yates maintain that while abroad, "few [of these global elites] find any need to speak a language other than English . . . the overwhelming majority of those we talked with did not speak a language other than English" (336). Of course, there may be elements of the Other that flow into these networks, but certainly not enough to balance the scales of cultural diversity on a worldwide level.

In terms of political protests, many demonstrators resort to nonsensical acts, throwing pastries on the faces of world leaders—as "the pastry assassin," Andre Petrescu, does in Cosmopolis (142). If these protesters are to be taken seriously, there has to be more effective ways of *demonstrating*. During Packer's limo ride through the streets of the riot, DeLillo portrays the anarchy of the situation:

> [p]rotesters were rocking the car. … There were close-ups on TV of faces scorched by pepper gas. The zoom lens caught a man in a parachute dropping from the top of a tower nearby. Chute and man were striped in anarchist red-and-black and his penis was exposed, likewise logotyped. (89)

Because of the ridiculous actions of the rioters, such as the needless exposure of genitalia, many of the politicians, multinational workers, and/or television viewers may not take the protests too seriously. Failing to see the point of the protests, Kinski claims that "[t]his is a protest against the future. [The demonstrators] want to hold off the future. They want to normalize it, keep it from overwhelming the present" (91). Packer, on a similar level, regards the protests as an inconvenience, revealing that "[the protests] made more sense on TV," when they were re-analyzed for mass consumption (89).

As Packer's limousine moves further through the riots, the demonstrations become more heated. A bomb is set off outside of an investment bank and from the TV in his limo, Packer watches "shadowy footage . . . figures running at digital speed down a corridor . . . surveillance coverage from cameras in the tower" (94). Considering the radical nature of the protesters, it may be hard to understand their anti-corporate messages; in many ways, their actions obscure their criticism of globalization. One of the most extreme forms of "protest" occurs when a man sets himself on fire where "[onlookers] walked past unaware" (97). As these events begin to unfold, Packer remains, for the most part, indifferent. Kinski establishes a parallel between the protestors and Packer, claiming that "[the protesters] are acting on your terms . . . And if they kill you, it's only because you permit it, in your sweet sufferance, as a way to re-emphasize the idea that we all live under . . . destruction" (92). Focusing on the brutality of the demonstrators, one could ask what purpose these violent protests serve, other than to alienate all parties involved. Do these mass demonstrations serve the interests of the cosmopolitan, or do they help fuel the indifference of global workers such as Packer and Kinski? The demonstrations, though violent, serve to emphasize the conflict between globally oriented individuals and those who oppose their global imperialism. But because the protesters act irrationally, they can be viewed as also being ineffective cosmopolitan agents, even if they believe they are acting on the best interests for all world citizens.

Perhaps these anti-global activists could utilize the technologies of the global business realm in order to get their message across to the masses. By making use of the global media, such as the Internet and television, they could expose the negative aspects of multinational business more effectively. One of the more important solutions to Western global domination is to have individuals—be it within the sociocultural and/or economic sector—view the world as a single entity. If globally oriented individuals viewed the world as a community of nations, rather than as countries with different interests, active engagement with other cultures would be achieved. Active engagement with the Other through the understanding of a country's history and/or language, for instance, will promote a powerful brand of cosmopolitanism that is necessary to achieve global equality and respect. Nonetheless, due to the violent, and sometimes comical, nature of many protesters, focus might be shifted to shock tactics, while important issues—like the outsourcing of factory jobs to the developing-world—could go unnoticed.

In Social Change, Steven Vago discusses the reaction towards the "international integration of markets for goods, services, and capital" (31). Vago stresses that many multinational firms move production from developed countries to developing ones in order to attain the cheapest labour. The anti-globalization protesters in Cosmopolis view multinational business as a threat to national sovereignty, since corporations possess massive power over local economies. Because of the outsourcing of labour to developing countries, Vago claims that "[h]ighly paid workers in developed countries cannot compete with workers in developing countries who are paid much less but who are equally skilled" (32). Often, multinational corporations become more powerful than the local economies they invade. As a result, governmental control is lessened and the rights of the local economies are limited, leading Vago to assert that

> Perhaps the most damaging social contradiction of globalization is its impact on democracy by limiting people's power to exercise political control over their economic lives because the power of the government is limited in regulating private business. . . . [For instance, g]lobalization makes it difficult for the U.S. government to keep up with the activities of such corporations, thus making U.S. regulatory agencies highly ineffective. (32)

For the protesters in Cosmopolis, global corporate influence damages global democracy because it limits the private as well as public rights of a given locality.

Apart from some "shock tactics," many of the protesters remain passionate about the rights of individuals within and outside of their locality. What is more, the protesters view globally oriented individuals as a threat to the socio-political sovereignty of nations, advancing multinational interests that, as Kinski professes, are destructive. Further, many globally oriented individuals, fully aware of the socio-economic damage they create throughout the world, choose to remain unsympathetic, which leads the protestors to react more violently.

In Cosmopolis, the anti-globalists fight against the "rise of [global] capitalism," and the individualistic nature of global business (79). Since the novel deals with the negative effects of global business, DeLillo integrates a variety of political concerns that highlight the plight of the disadvantaged worker. A major character that represents the forgotten social class is Benno Levin (pseudonym of Richard Sheets), a disgruntled former employee of Packer's. When readers encounter the elusive Levin, he has just killed Packer and is writing down his thoughts in a journal. Readers find out that Levin used to be a former "assistant professor of computer applications" for a community college, and quit his job in the hopes of making a fortune conducting currency analysis for Packer's company (56). After being fired, Levin, who is evocative of Dostoevsky's narrator/anti-hero in "Notes From Underground," becomes a victim of the global business economy. In a sense, he is the anti-globally motivated individual since he no longer deals in the world of high-speed interaction. One of the most memorable lines Levin iterates occurs just before Packer is killed, wherein he claims "I'm helpless in their system that makes no sense to me. You wanted me to be a helpless robot soldier but all I could be was helpless" (195).

Levin's confession to Packer conveys an underlying message apparent throughout Cosmopolis; multinational corporations should recognize the forgotten figures who fall victim to the technological revolution. There are many references made regarding Levin's (forced) absence from the technological realm: "I am living offline now" (149); "I [used to watch] the live video feed from his website all the time" (151); and "I'm susceptible to global strains of illness" (152). Levin's remarks warn against the indifference found in the merciless realm of global business. The conflict between Packer and Levin mirrors the relationships found in the global economy, where countries are pitted against each other through manipulative socio-economic competition. Packer symbolizes Western hegemony, and Levin symbolizes the West's periphery. Levin sums up this relationship best by stating that, "[t]he huge ambition. The contempt. I can list the things. I can name the appetites, the people. Mistreat some, ignore some, persecute others. The self-totality. The lack of remorse" (191). Through DeLillo's underscoring of the power plays that occur within the multinational corporate realm, his work captures two simple facets of globalization: the positive and the negative. By exposing the positive and removing the negative elements of globally oriented citizenship, we can establish an all-inclusive cosmopolitan environment. In the end, Packer fails to recognize the damaging effects his actions have had on the lives and localities of other people and countries, and dies without any sense of redemption. However, with Packer's death, readers realize the failures of globally oriented citizenship.

While Don DeLillo's Cosmopolis received mixed reviews, it can be argued that the novel highlights many major contemporary sociocultural issues. Eric Packer's rise and fall within a matter of hours emphasizes a technological global network geared towards profit, rather than the betterment of the world's socio-economic and cultural spheres. Furthermore, DeLillo draws attention to the cunning business environment that creates a world of alien (moreover fragmented) nations conflicted in the pursuit of selfish interests. The globally oriented citizen, while cosmopolitan in some senses, does not actively engage with "Other" cultures. Rather, these multinational global workers choose to distance themselves from the broader sociocultural world that lies outside of their business realm. DeLillo recognizes the economic and, more importantly, emotional alienation that flourishes within these international business networks. And because of the alienating character of these global business networks, Cosmopolis becomes a telling message to those who choose to participate in the global business realm. In order to build strong global socio-economic and sociocultural bridges, a more balanced and inclusive view of the world should be promoted. World economies should no longer be pitted against each other for the betterment of a few greedy individuals, because in the end every citizen of the world loses in one way or another.

Chapter III: Cosmopolitan Citizenship – Multiculturalism and "Multi-Personality" in Zadie Smith's White Teeth

During a pivotal scene in Shakespeare's The Merchant of Venice, Shylock, the outcast money lender, proclaims, "I am a Jew. Hath / Not a Jew Eyes? hath not a Jew hands, / organs . . . fed with the same food, hurt with the same weapons, subject to the same diseases . . ." (3.1.54-58). In his most humbled state, Shylock begs the universal question—are not human beings all citizens of the world with the same needs for food, shelter, and social rights? Shylock's speech asserts that human beings—no matter their race, culture, gender, sexual preference, etc.—share similar hopes and fears. As Shakespeare's play attests, racism and discrimination are hardly new themes in literature and art. In order to remedy the negative actions that challenge universal equality, hybrid cosmopolitan citizenship should be encouraged and maintained. Zadie Smith examines a variety of intercultural issues in her novel White Teeth, which depicts a hybridized realm of multi-ethnic citizens who (because of global phenomena like immigration and tourism) interact and clash with one another. Smith's novel—part biography, part social commentary, and part comedy—promotes active cosmopolitan citizenship through its sensitive and sympathetic rendering of hybrid and/or multiterritorial citizenship, citizenship that crosses a multitude of sociocultural territories and barriers.

Previously, two distinct, yet similar categories of citizenship were analyzed—the locally oriented and the globally oriented citizen. In the discussion of Michel Houellebecq's Platform and Don DeLillo's Cosmopolis, a variety of flaws in these modes of citizenship were identified. These flaws prevent the formation of an active cosmopolitan citizenship, and the development of a sociocultural sphere that encourages positive and assertive engagement with other cultures. Locally oriented citizens—both imported and indigenous—are exclusively tied to their homelands and fail to establish any meaningful connections with their fellow global citizens. Similarly, globally oriented citizens create an apathetic social environment driven by consumption and production, mainly at the cost of global localities. Generally, the exclusively local and exclusively global modes of citizenship fail to encourage healthy cosmopolitanism, because of inactive cultural mediation and/or bias to one's cultural origin.

In order to establish a healthy form of cosmopolitanism, intercultural communication must be fostered by highlighting the similarities that bind all cultures. By familiarizing, rather than *de-familiarizing*, the connections between cultures, a hybrid cosmopolitanism can be formulated—one that blends and recognizes the underlying links of humanity (its common sociocultural and economic needs), while respecting the nuances of tradition. Zadie Smith highlights several models of active cosmopolitan citizenship in White Teeth—citizenship that embraces inter-ethnic communication and respect—since many of her characters are bound by similar hopes and fears that transcend racial borders. Through the active "policing" of stereotypification, healthy notions of sociocultural restructuring can be accomplished. And, because White Teeth depicts many positive examples of multiculturalism in a persuasive manner, the novel manages to diminish several stereotypes regarding intercultural relationships as it promotes healthy cosmopolitan citizenship. When literary works portray constructive examples of cosmopolitan citizenship, they can provide positive models of praxis for their readers.

When Zadie Smith's first novel, White Teeth, was published, it received critical praise for its portrayal of London multicultural life, and its nuanced, well-rounded characters. Smith not only won the praises of such authors as Salman Rushdie, but she also won the Whitebread First Novel Award in 2000. In an interview with Smith entitled "The Empire Strikes Back," Kathleen O'Grady notes that Smith completed White Teeth while she was an undergraduate student at Cambridge University. Smith's success lies in her ability to vividly present *unfamiliar* situations, leading O'Grady to proclaim that "Smith has a talent for constructing extraordinary characters, placing them in extraordinary circumstances, and making it appear all perfectly ordinary" (19). At the core of O'Grady's article lies the idea that White Teeth is a work that draws from the hybrid society of London's multicultural life, its many cultural differences and overlapping similarities. At one point during the interview, Smith states that "'I find a lot to celebrate in the community I live in and the people I see around me . . . There's a red head [walking with] a Chinese kid, a black kid, an Asian Kid, and it doesn't even seem to concern them. And it really lifts your spirits'" (20). It is not surprising that White Teeth revels in hybridized London life, since Smith is the product of a biracial marriage—her mother is a black woman of Jamaican descent, and her white father is British.

Given that White Teeth focuses on cross-cultural experiences, its strength lies in its ability to make readers laugh while educating them on the challenges of growing up in a complex multicultural community. Smith's ability to *map* out the several converging lives in her the novel, while placing herself in many different "cultural shoes," are key elements that showcase the novel's major theme: the multiple persona. In her article, "No More Lonely Londoners," Jan Lowe also recognizes that Smith's multicultural sensibility allows her to show the many struggles of life, which are motivated by race divisions. Lowe attests that:

> The novel is suffused with [Smith's] stylized cynicism. It is at root the cynicism of the immigrant's London, laced with the courage and toughness of one generation passes on to another. You can laugh as much as you like at the jokes (and there's at least a laugh a page), you can thrill to the delightfully exuberant inventiveness of its language as much as you like, and you may admire the courage and guts of its characters too, but you can never forget the bitter struggles, defeats and loss of older generations and the countries [in which the characters] came from . . . (179)

As a form of entertainment, White Teeth succeeds in satisfying readers; from a pragmatic view, the novel demands that its readers explore and respect the many cultures that make-up their own communities in order to promote intercultural empathy.

However, despite of all the praise Smith garnered, White Teeth did receive criticism regarding its massive length, and what some suggest is the artificial nature of Smith's characters. In his article "Human, All Too Inhuman," James Wood investigates what he calls "'the big, ambitious novel' . . . a perpetual-motion machine that appears to have been embarrassed into velocity" (Par. 1-2). In regards to the "big novel," Wood's major concern lies in the fact that "[i]t is now customary to read 700 page novels, to spend hours and hours within a fictional world, without experiencing anything really affecting, sublime, or beautiful" (Par. 18). Highlighting that White Teeth is "often instantly convincing, both funny and moving," Wood faults Smith for creating characters that are over-the-top and unrealistic (Par.22). For instance, he claims that "Smith is a frustrating writer, for she has a natural comic gift, and yet is willing to let passages of her book descend into cartoonishness and a kind of itchy, restless extremism" (Par. 25). Although Wood's criticisms regarding White Teeth's over-the-top style might seem warranted, he fails to realize that even reality can be stranger and more "cartoonish" than fiction. Often times, characters and events in a novel and, consequently, an author's imagination may seem more incredible than "real-life," but that does not necessarily mean that those characters are any more/less "real." Even if Smith's characters seem over exaggerated, readers can sense that underneath their eccentric and idiosyncratic behaviour lie recognizable figures, which make way for readerly compassion, empathy and sympathy.

At the beginning of White Teeth, one of its main characters, Archibald Jones, has just botched a suicide attempt. After his attempt to end his life fails, Archie—a British World War II veteran—runs into a former soldier of Bengali heritage named Samad Miah Iqbal. As the two comrades' paths cross once again, a multigenerational bond is established, surpassing race, class, gender and societal borders. Of their bond, Smith writes, "[it was a] friendship that crosses class and colour . . . ," recognizing the transcultural nature of camaraderie (96). Both of the young soldiers are bound by war and their duty towards a country (England) that extended its political borders across the world. But most of all, Archie and Samad are bound to each other because of their sense of humanity—they both share similar fears, such as being killed and properly raising their children.

English identity is forged on the pretence that all citizens are equal under its commonwealth; but not all citizens are. Samad's newly adopted country, a country he loyally served in war, does not recognize his actions because of his "status" as a visible minority. In short, the young (immigrant) soldier's duty "[was to] defend a country that wasn't his and revenge the killing of men who would not have acknowledged him in a civilian street" (95). Through Samad, the plight of immigrants who are "caught between two worlds" is exposed—the plight of citizens who have irreconcilable ties to both their new and natal homelands. Throughout White Teeth, Smith discusses the inter-ethnic tensions that afflict immigrants as well as their children who may feel socially awkward or isolated because of their minority status. The relationships between the Joneses and Iqbals showcase the ever-growing social networks of cultural hybridization, the splicing and pasting together of different races, cultures and socio-ideological viewpoints.

Often, the issue of racial interactivity has been neglected in the English canon, which is dominated by Anglocentric authors and viewpoints that highlight the North-American and Western European ways of life. For authors and critics like Toni Morrison and Edward Said, who focus on themes of racism and marginalization, this sense of artistic (and social) segregation in "culture" must be eradicated, allowing for a more diverse and inclusive literary canon. K. Anthony Appiah highlights the importance of establishing strong intercultural literary themes in "Cosmopolitan Reading," examining the importance of promoting works that showcase multiculturality. For Appiah, "[c]osmopolitanism is, to reach a formula, universalism plus difference . . . it thinks nothing human alien" (202). Many postcolonial critics share Appiah's views, because cultural works have the capacity to stereotype unfavourably a given group of peoples. If "characters" are constantly stereotyped in negative ways, society may view these representations as being fact. As Appiah professes, cultural works such as literature are versions of reality or fantasy that can trigger different responses from different individuals:

> Cosmopolitan reading presupposes a world in which novels (and music and sculptures and other significant objects) travel between places where they are understood differently, because people are different and welcome to their difference. Cosmopolitan reading is *worthwhile* because there can be common conversations about these shared objects, the novel prominent among them. (224)

More importantly, sociocultural works are significant in creating respect and compassion that crosses, "cities, regions, classes, genders, races, sexualities, across all the dimensions of difference" (225). When literary works that focus on the theme of cultural hybridization reach the mainstream, a shift in socio-ideological values can take place and lead to healthy reformations of reality; life can, therefore, imitate art and vice versa. Smith's novel is relevant to cosmopolitan reading because she presents several notions of hybrid citizenship that are important in creating the intercultural discourses emphasized by Appiah.

In White Teeth, Archie Jones, marries a beautiful Jamaican woman named Clara Bowden, "beautiful in all senses except maybe, by virtue of being black, the classical" (23). Both Archie and Clara produce a biracial daughter, Irie, which the latter half of the novel centres on. Meanwhile, Iqbal enters an arranged marriage with Alsana Begum, and they produce twin sons: the intelligent and bookish, Magid (oldest by two minutes), and the rebellious Millat. Though almost all of the characters in White Teeth are well thought out, some of the more interesting parts of the novel focus upon the Iqbal twins and Irie, and their experiences growing up in a multicultural English society. The interweaving relationships of the Joneses and

Iqbals allow readers to examine how London's inter-ethnic life can be pursued in a healthy manner. Smith educates her readers on the active development of such bonds, by positively highlighting inter-racial friendships and relationships. For instance, Archie and Samad's lifelong friendship highlights the struggles to overcome prejudice and discrimination, it is a friendship that is also brought to life by witty dialogue. Still, the novel's engagement of serious themes, such as racism, segregation, and racial ambiguity, helps to illustrate elements of active cosmopolitan citizenship.

Active cosmopolitan citizenship can take several forms; in general, it is a cultural phenomenon that involves the willingness to observe and respect differences—i.e., socially and ethnically—while emphasizing the similarities between cultures. Because globalization has created innumerable opportunities for global communication, more and more fragmented cultural networks are being realized. Yet, despite the fragmented nature of these wide-reaching sociocultural networks, globalization offers individuals the option of engaging in many cultural practices, traditions, and viewpoints. While some of these networks are harmful (Neo-Nazi websites, for instance) many are also constructive, helping to assemble a positive global mosaic and/or (online) community. But in order for active cosmopolitan citizenship to succeed, individuals must be open to the many differences in race, gender, sexual preference, tradition, etc.

There are a variety of subtle notions that outline active (hybridized) citizenship throughout White Teeth, some which come from Magid and Millat's elementary music teacher, Poppy Burt-Jones. Through the somewhat eccentric Burt-

Jones, a "hippie-like" English woman, the engagement of the Other is brought to light. Though Burt-Jones is not an entirely admirable character—consider her affair with Samad—she makes a variety of references to cultural diversity in her teachings, which she hopes will translate into social equality. During a discussion with Millat, for instance, Burt-Jones states that "[s]ometimes we find other people's music strange because their culture is different from *ours* . . . [b]ut that doesn't mean it isn't equally good, now does it?" (155); it is a minor reference, but nonetheless an important one. In order to celebrate cultural diversity, Magid, Millat and Irie's school participates in a variety of multicultural holidays, festivals and religious events. For example, during a parent-teacher meeting, readers find out that the school Magid, Millat, and Irie attend:

> recognizes a great variety of religious and secular events: amongst them, Christmas, Ramadan, Chinese New Year, Diwali, Yom Kippur, Hanukkah, the birthday of Haile Selassie, and the death of Martin Luther King. The Harvest Festival is part of the school's ongoing commitment to religious diversity. (129)

It is important to teach children about multicultural respect at an early age, since many young children are impressionable. If all educational institutions incorporated different cultural (and religious) events within their curricula, students would learn of a variety of ethnically diverse ideas, which may have been otherwise unknown to them.

As long as an "open-mind" is kept, the boundless elements of active cosmopolitanism can be used to inform, rather than obscure. From the world-wide-web to the United Nations, access to the Other, in all senses, has never been greater. John Williams discusses healthy cosmopolitan citizenship in "Good International

Citizenship." For Williams, "states [should] be regarded as citizens of the international community," which allow individuals within these states to establish viewpoints that go beyond national borders (41). International human rights promote the establishment of cross-cultural dialogues that motivate "good international citizenship." And while nation-states contain cultural nuances, human beings share the same needs that surpass tradition and cultural boundaries; this leads Williams to point out, "we are all people and we all have certain rights because we are people and these rights are inalienable" (43).

But sharing the same needs does not necessarily amount to active cosmopolitan citizenship. That is precisely why the adherence to an international notion of "community" must be established, a notion that links individuals from all walks of life to a common condition: that of being human. With works like White Teeth encouraging cosmopolitan reading, the intercultural nature of the world's public and private spheres are brought into light. And, in order to understand the ramifications that active global citizenship will have on the global community, several social and ideological factors must be investigated. First, issues that prevent active cosmopolitan citizenship must be analyzed—social issues, like prejudice, that prevent the establishment of an empathetic global community. Second, negative intercultural barriers must be replaced with healthy notions of cosmopolitanism, which promote a global creed of respect and communication. When negative issues like prejudice and racism are resolved, it is only then that the issue of active cosmopolitan citizenship can be tackled.

In White Teeth, the immigrants portrayed in the novel live in a cultural mosaic that promotes multiculturalism, while pledging allegiance to British culture. Multiculturalism, as the word suggests, is tied to the idea that many groups can co-exist (and conflict) within several areas of a given locale. For instance, Canada (unlike its southern neighbour who indoctrinates immigrants into a given brand of American culture) is a multicultural "mosaic" of ethnicities that co-mingle with each other on a daily basis. And throughout White Teeth, Smith writes about the diverging interests of several minority groups trying to live life under the "guidance" of British government:

> From Whitechapel, there had been many such redeemed characters, Mr Van, the Chinese chiropodist, Mr Segal, a Jewish carpenter, Rosie, a Dominican woman who continuously popped round, much to Alsana's grievance and delight, in an attempt to convert her into a Seventh-Day Adventist all these lucky individuals were given Alsana's golden reprieve and magically extrapolated from their skins like Indian tigers. (65)

From the latter description of London's multi-ethnic environment, readers get a glimpse of the society Smith draws from—a varied realm of groups that are required to accommodate and, for the most part, respect each other in order to succeed. This notion of multiculturalism is important, because it underscores many of the novel's themes and issues which sponsor active intercultural citizenship.

C.W. Watson emphasizes the importance of promoting diversity in his book, Multiculturalism, claiming that multiculturalism "denotes . . . a society in which there exist several cultures" (1). More importantly, Watson also mentions that multicultural notions have come in direct opposition to "nations who feel that their fragile unity is threatened by demands for cultural equality from minority groups" (5). When the "majorities" of given nations are threatened by the emerging interests of a minority group, the interests of the minority group may become endangered. Smith tackles these debates in White Teeth, choosing to focus on several issues that range from nationality versus multiculturality to tradition versus assimilation. In a particular passage that underscores national and/or immigrant concerns, Smith's narrator claims that "it makes an immigrant laugh to hear the fears of the nationalist, scared of infection, penetration, miscegenation . . . compared to what the immigrant fears – dissolution, *disappearance*" (327). Because of sociocultural misconceptions, such as the (mis)representation of the Other as being barbaric or threatening, which may be fuelled by both dominant and marginal groups, Smith's narrator attests that all groups/persons share the fear of being assimilated, erased, or "taken-over."

Similarly for Watson, in order to alleviate the threats to cultural heterogeneity, multiculturalism must be shown as a constructive tool of *familiarization*, claiming that

> [t]he alternative to any attempt to create a monocultural society is to celebrate and encourage multiculturalism in the expectation that citizens who are proud of their culture and see that culture being endorsed by the state will be anxious to join in common citizenship with members of other cultural groups to protect the liberal tolerance which is so important for them. In such a perspective the enhancement of a sense of local belonging and an awareness of diversity paradoxically encourage a strong commitment to national goals and institutions. (3)

Any given society that promotes a "celebration" of multi-ethnic/cultural interests will maintain greater communication and a heightened sense of community. If minority interests are given as much importance as those of the majority, the healthy social interaction of many, if not all, cultures can be accomplished. But is this sense of multicultural "fair play" an idealistic theory that, in practice, cannot survive in a global social order that may be motivated by selfish interests (as seen in the locally and globally oriented citizen)? Perhaps. But in order to fully understand why the global community must engage all cultures, the immigrant "experience" in Smith's novel should be examined.

Active cosmopolitan citizenship demands a great deal of intercultural sensitivity. Intercultural sensitivity follows that individuals must refrain from passing uninformed judgement on others, while appreciating cultural nuances and/or discovering cultural parallels. In other words, unique socio-racial differences, like ethnic traditions or customs, no matter how odd or unfamiliar, should be respected as long as they do not infringe on the rights of others. In White Teeth, Samad realizes the importance of universal respect and tolerance:

> "if you ever hear anyone speak of the East . . . *hold your judgement*. If you are told 'they are all this' or 'they do this' or 'their opinions are these', withhold your judgement until all the facts are upon you. Because that land they call "India" goes by a thousand names and is populated by millions, and if you think you have found two men the same amongst that multitude, then you are mistaken." (100)

The young Bengali soldier makes an important point regarding any social, criminal or racial inquisition: it is important to hold any judgement until all of the relevant facts are thoroughly presented. In terms of intercultural sensitivity, individuals should be weary of making any conclusions about a given culture, since the act of generalizing leads to the construction of stereotypes. Because of the presence of stereotypical attitudes, many social barriers are generated which emphasize cultural differences rather then similarities. On the one hand, cultural differences can lead to exciting hybrid celebrations of food and entertainment, while, some differences can limit individual freedoms, such as the restriction of equal rights for women. Individuals can learn about the *broader* world picture by taking into account the positive aspects that help promote global awareness. For example, cultural exploration through first hand experience and conversation with the Other can lead to better intercultural dialogues.

Eventually, White Teeth's assessment of race and multiculturality leads readers to consider the immigrant experience—leaving one's homeland in search of a new beginning in another, foreign, (home)land. This idea of being tied down or wedged between two cultural spheres can be attached to locally oriented citizenship, which describes individuals who cannot see beyond the traditions and cultural influences of their homelands. As seen in the discussion of locally oriented individuals in chapter two, a bias towards one's mother country may lead to a person's inability to find an intermediary position between the host and original cultures. And, in White Teeth, Samad exemplifies this posture because he is trapped between his formative Bengali experiences and his newly adopted English culture. Because of his loyalty to the East, Samad will forever be linked to his birthplace, trying to replicate his original culture in his new home. Samad's wife, Alsana, captures this idea of being "engulfed" in two differing cultures during a discussion with her niece, Neena, by pointing out that children of immigrant parents "will always have daddy long legs for fathers. One leg in the present, one in the past. No talking will change this. Their roots will always be tangled" (80). Adult immigrants, in most cases, are bound to their homelands, previous traditions, and former selves when they reach new sociocultural territories. When they arrive at their "new homes," immigrants must learn to balance their past and present selves in order to survive and succeed in their new environments.

White Teeth's emphasis on the immigrant experience helps to tear down the harmful stigmas attached to global migration by showing the trials (and triumphs) of immigration. Still, many immigrants, such as Samad, remain nostalgic for their homelands, leading them to be simultaneously tied to more than one locality. Samad, for example, has ties to both Bengali and British cultures since he was born in Bengal, but has also fought for the British Empire; however, throughout White Teeth it becomes clear that he favours Bengali culture, blaming England for his (and his children's) moral collapse. However, Samad's distaste for British culture arises due to his affair with his sons's music teacher. And, after finding no other person to blame for his affair, Samad places the blame on English values, professing, "I should have never come here – that's where every problem has come from" (145). Except, what Samad fails to realize is that he cannot (fully) blame English culture for his temptation, since he, as an adult, is capable of making his own decisions; perhaps, he could have even been faced with the same dilemma in his homeland. Although he is influenced by two cultures, Samad does not possess a healthy multiterritorial mindset, since he views his Bengali culture as being irreconcilable with English culture. And apart from his friendship to Archie, Samad's disdain for England prevents him from reconciling his Bengali culture with English culture. In a sense, Samad is multiterritorial because, apart from his genuine respect for the Joneses, he forces himself to engage with the culture of the Other through his work and his children's school.

Ulf Hannerz's article, "Where We Are and Who We Want to Be," explores this idea of being influenced by and tied to (either consciously or unconsciously) many different territorialities. Among the many issues in his article is the concept of "home," which, Hannerz claims, "may be foolhardy to try and define" in an interconnected world (218). Interestingly enough, Smith's characters highlight many theoretical assumptions that colour the realm of global discourse with what Hannerz calls "multiterritorialization" (220). For Hannerz, immigrants may have ties to "people, things, or relationships [that] are everywhere and nowhere in particular" (220). Discussing more specifically the concept of multiterritoriality, Hannerz states that

> [i]t may be, rather, that their total attachment to a single place has loosened, but that deterritorialization is relative—there is, rather, something like a more or less fixed "biterritorialization," or "multiterritorialization." Many people now divide their attention, and even their presence, between at least two places, and it may or may not be clear, even to them, which is more "home" than the other. (220)

Whether they are biased towards their motherlands or to their new homes, individuals with multi-racial roots are prone to a sense of "multiterritoriality." For Hannerz, this phenomenon or mentality is not "fixed," or even completely obvious to those who experience it but, at the same time, may lead to interesting and/or confusing senses of the "self" and identity. Even though multiterritoriality may bewilder some, as Samad can attest, it can also be nurtured in order to generate various forms of healthy cultural interaction.

By trying to celebrate equally the multiple roots and cultural ties of peoples' lives, multiterritoriality can become a *multigenerational* act of acknowledging diverse socio-racial/cultural "personas." This idea of "multi-dentity" (linked to the discussion of multiterritorialization) is not related to the psychological notion of schizophrenia, but to a personage that embraces cultural diversity. When dealing with different cultures, individuals must be sensitive to the many nuances embedded within a given culture. In essence, multi-personality is linked to an individual's ability to place oneself into the socio-ideological or sociocultural "shoes" of the Other, embracing, celebrating, and respecting the latter. By assertively seeking out the traditions, values, and practices of different cultures, multi-personal awareness and engagement can be accomplished.

Hannerz's observations point to the immigrant experience, an experience which, in the words of Alsana Iqbal, places one "foot" in the birth/formative homeland and the other in the new/adopted homeland. Yet, because "roots may be tangled," these fathers—as well as mothers, sons, daughters, etc.—experience many social dilemmas that may make it difficult to avoid and eliminate culture shock. Immigrants such as Samad, Alsana, and Clara (as well as their children) are vulnerable to prejudice and discrimination, not only because of their status as visible minorities, but because they have roots that run across over multi-generational and multi-racial lines. Smith clearly iterates this point where she states that

> immigrants have always been particularly prone to repetition – it's something to do with that experience of moving from West to East or East to West or from island to island. Even when you arrive, you're still going back and forth; your children are going round and round. There's no proper term for it – *original sin* seems too harsh; maybe *original trauma* would be better. (161)

In White Teeth the challenges of global migration are accentuated, as are the challenges of "multi-personality." By blending the needs of a previous culture with the needs of a newly adopted one, the constant intermingling of immigrant "roots" and newly adopted homelands can occur. Yet, one major way of accommodating these changes is to embrace the "social feelings" that may be generated by active cosmopolitan citizenship, namely global empathy. Specifically, empathy—the ability to place oneself into the "shoes" of the other—and/or hybrid citizenship are demanded in order to successfully connect past and present selves, as well as old and new homelands. This sense of hybridity (or multiterritoriality) must be recognized if individuals are to survive in the multifaceted realm of globalization, a realm that fosters active cosmopolitan engagement with the Other.

Nevertheless, active cosmopolitans need to understand what prevents ongoing healthy intercultural dialogue, namely discrimination and stereotypes, and then destroy such limits. Discriminatory attitudes can manifest themselves in many different ways, such as preju[illegible]e towards race, gender, and sexual preference. As critics like C. W. Watson observe, one of the main causes of discrimination is the fear that a given group will eventually become "phased out," both socially and economically, and that the majority will eventually be overtaken by the minority. One form of prejudice is stereotyping, which can be summed up as the unfair, inhumane categorization of a group of people. In many societies, majority groups create stereotypes in order to repress marginal interests, thus keeping minority groups on the periphery.

Craig McGarty, Vincent Y. Yzerbyt, and Russell Spears examine why stereotypes form, as well as some of the purposes they serve, in their article, "Social, Cultural and Cognitive Factors in Stereotype Formation." For McGarty et al., "stereotyping is an instantiation of the categorization process," which allows individuals to quickly analyze and group others (3). Specifically, stereotypes can act as shortcuts to identification in a fast paced (global) realm that demands rapid decision-making based on social signals. When social characteristics are frequently reinforced, certain flattering or negative attributes can be attached to given groups; for instance, all Canadians are polite while all Americans are arrogant. But even though stereotyping may save time, it can also obscure the diverse traits of a given group, because such "social shortcuts" fail to recognize the complex features of a given group. Most of the time, stereotyping becomes a way of negatively generalizing about a given group of people. In one of their examples, McGarty et al. claim that, "stereotypes can serve to maintain the status quo. The stereotype that Blacks are less intelligent than Whites might serve to justify the maintenance of limited programmes for educational advancement" (8). However, if a given status quo (re)produces negative stereotypes, marginalized individuals can use social tools of discourse, like the television, literature, and music, to rebel against such unjust views.

Since Smith's novel deals with immigrant life, stereotyping is another strong theme in White Teeth. The younger of the two Iqbal twins, Millat, is emblematic of the disenchanted "multiterritorialized" individual. Millat highlights the dilemmas associated with cultural hybridity, since he finds it hard to deal with the Anglocentric stereotypes attributed to his Bengali heritage, a culture that is, ironically, unfamiliar to him. Being Bengalese, Millat, like his father, becomes subject to a variety of negative stereotypes that dehumanize his culture. As Smith writes,

> he Millat, was a Paki no matter where he came from; that he smelt of curry; had no sexual identity; took other people's jobs; or had no job and bummed off the state; or gave all the jobs to his relatives; that he could be a dentist or a shop-owner or a curry-shifter, but not a footballer or a film-maker; that he should go back to his own country; or stay here and earn his bloody keep; that he worshipped elephants and wore turbans; that no one looked like Millat, or

> spoke like Millat, or felt like Millat, was ever on the news unless they had recently been murdered. In short, he knew he had no face in this country, no voice . . . (234)

Smith's ironic use of stereotypes creates a sense of readerly pathos for the hybrid (immigrant) dilemma: at home, but yet not at home. Such negative racial labels must be erased in order to highlight the fundamental factor which links all people, that is, every person's status as citizens of the world who share the same needs. By presenting the different cultural "faces" that make-up society in a constructive light, Smith illustrates that the needs of each human being can be given equal importance.

Discriminatory attitudes have survived many generations, and are forced onto those who do not "fit" the social majority. Magid, Millat and Irie are burdened with racist labels and the normative pressures of English culture; they, like their parents, have the task of staying true to their heritage, while coming to terms with an array of cultural ties. As Smith puts it, "the sins of the Eastern father shall be visited upon the Western sons," laying claim to the idea that there can be an inherent dilemma between former and newly adopted traditions (161). Families such as the Iqbals and the Joneses break through assimilative social pressures because of their ability to create a transcendental "multi-identity" that crosses generational and ethnic borders. In more precise terms, they are transcommunal citizens who formulate their views by citing many sociocultural sources. In cultural studies, transcommunality is associated with the idea that individuals can move beyond their current social environments in order to develop multi-cultural viewpoints. In his article, "Transcommunality," Guillermo Delgado-P defines the phenomenon as

> having heuristic and political dimensions. [Transcommunality] illustrates the possible agency of concrete communities and social movements for social

> justice and social change. It provides a solid foundation on which to build alliances drawing on cultural specificity or self-knowledge and the politics of self-respect. Seeking to solve actual human strife, transcommunality embodies the predisposition of people to bear specific cultural histories, gender or sex identities, class origins, and ethnic backgrounds by going beyond constraints imposed on such specific histories. (105)

Transcommunality is a tool of social alliance because those who practice it seek to change biased and negative stereotypes that have made it difficult to see the similarities between individuals of all social backgrounds. Exceeding the limits placed upon a given group is key to establishing active cosmopolitan citizenship. Transcommunal citizens refuse to remain within a restrictive and hermetic social "bubble," giving them an advantage over their monocultural peers. For Delgado-P, the process of transcommunality is also a process of decolonisation, which "[seeks] to establish not only inter-ethnic communication, but also intra-indigenous dialogue to oppose racism from a decolonised perspective" (107).

Magid, Millat and Irie, whether they are aware of it, are emblems of hybridization by the mere fact of their multi-racial backgrounds. The complex nature of transcommunality gives rise to active cosmopolitan citizenship, because transcommunality forcefully nudges individuals to become multiterritorial. Multiterritorial agents acquire a strong advantage over their monocultural peers by the mere fact that, in a globalized world, cultural hybridization is hard to avoid. And since many of White Teeth's characters conjure up "multi-personalities" that have either been passed down or forced upon them, social models of active cosmopolitan citizenship arise in the novel. Again, take Millat, the rebellious and non-conformist son of the Iqbals, who becomes the apple of Irie Jones' eye due to his chameleon-like social status. For Irie (and many others), Millat was

> leader of the Raggastanis . . . [who] had to please all of the people all of the time. To the cockney wide-boys in the white jeans and the coloured shirts, he was the joker, the risk-taker, respected lady-killer. To the Black kids he was fellow weed-smoker and valued customer. To the Asian kids, hero and spokesman. Social chameleon. And underneath it all, there remained an ever present anger and hurt, the feeling of belonging nowhere that comes to people who belong everywhere. (269)

Over the course of the novel Millat, somewhat unexpectedly, becomes one of the few figures of active cosmopolitan citizenship due to his ability to transcend and accommodate the healthy nuances central to cultural diversity. Even though his unorthodox actions may be questionable, his persona demands a sociocultural hybridity of the self.

For Jonathan Friedman, this notion of multi-personality and hybridity can be summed up as a fragmentary process in which the "self" takes on several diverse social roles. Given its lengthy title, "Global Crises, The Struggle For Cultural Identity and Intellectual Porkbarrelling: Cosmopolitans Versus Locals, Ethnics and Nationals In An Era Of De-Hegemonisation," Friedman's work makes several assumptions, portraying multiculturalism as a social tool for developing cosmopolitanism. As Arjun Appadurai suggests in "Disjuncture and Difference in the Global Cultural Economy," Friedman claims that the world is undergoing "a complex but unitary process of fragmentation" (70). This process of sociocultural fragmentation is a natural (and inevitable) aspect of the cosmopolitan experience because it holds no central cultural reference point but, rather, a multitude of intersecting notions.

Even though Millat struggles with his hybrid sensibility, he embodies transcommunality since he is a figure who influences others while crossing successfully many ethnic realms. Millat is able to "perform" accordingly in many given situations, acting as a social chameleon that has many "personalities." The ability to transform oneself accordingly in any given situation is central to Friedman's hybridity theory, since he implies that identity is fragmented due to the demands of a globalized world:

> [i]dentity is entirely abstracted from the subject, and reduced to a mere mask or role to be taken on at will. In such a situation identity is no longer a social problem, since it is rendered superficial. In any case, the ability to be able shift from one identity to the next is similar to hybridization as a performative phenomenon. (76)

If identity, according to the latter, is a "role" which is played at will, then active cosmopolitan individuals must be willing to "perform" and acquire several social personae. The active cosmopolitan citizen, Millat, for example, is a sociocultural vagrant who "belongs everywhere and nowhere" at the same time, yet tied to everything and nothing, simultaneously. Because of the vagrant's ability to adapt to his or her ever-changing surroundings, the nomadic approach of linking oneself to nothing and all at the same time is key to hybridized cosmopolitanism.

Being a cosmopolitan "vagrant" entails sensitive intercultural sophistication and performative ingenuity, since one is dealing with a multitude of large-scale influences. When pursuing the Other, individuals must *perform* by placing themselves in the "shoes" or mind frame of the person, group, and/or locality at hand. Global vagrancy should be pursued with respect for the local, and the relationship between the two should be reflexive, with both the local and global serving to help the other. John Tomlinson deals with the notion of "ethical glocalism" in Globalization and Culture, claiming that cosmopolitanism maintains a reflexive "openness to cultural difference" (194). As the two terms, "ethical" and "glocalism," suggest, the global networking of cultures should take into account the ethical concerns shared by all human beings, while preserving the cultural dignity of all. Furthermore, ethical glocalism emphasizes the ideals that unite humanity:

> [individuals to be] able to live—ethically, culturally—*in both the global and the local at the same time*. Cosmopolitans can recognize and value their own cultural dispositions and negotiate as equals with other automomous locals. But they can also think beyond the local to the long-global interests and be able to enter into an intelligent relationship of dialogue with others who start from different assumptions, about how to promote these interests. (195)

For Tomlinson, globality should be pursued with an acute sensitivity to *other* localities, a tendency that is lacking in both locally and globally oriented citizenship. The ethical glocalist must be able to respect localities and go beyond their local culture by consciously bridging socio-ideological gaps. Everyone is born with the ability to be *humane* but, somehow, social, ideological, and ethnic divisions are still being reinforced. Once individuals develop multiterritorial mentalities, by being open to global influences, they can combine a multitude of cultural practices or ideas in a hybrid manner that serves local and global needs. For instance, the ethical glocalist can shift into different languages, or cite several passages from the Koran, Bible, or teachings of Buddha, not just to impress, but to demonstrate their knowledge of other cultures.

Throughout Smith's novel, ethical globalism becomes an underlying message that is to be embraced. Most of the "active" notions of glocal citizenship come from Magid, Millat and Irie since their social environments demand this sense of multi-personality. Millat becomes one of the central figures in White Teeth, because of his struggle to find a "home" in a realm characterized by a multitude of differences.

However, these differences lead to several healthy convergences of British culture and multicultural influence. As the narrator of White Teeth observes, "[t]his has been the century of strangers, brown, yellow and white. This has been the century of the great immigrant experiment" (326). Still, despite London's strong intercultural environment, prejudice and discrimination continue to exist:

> [y]et, despite all the mixing up, despite the fact that we have finally slipped into each other's lives with reasonable comfort … [t]here are still young white men who are *angry* about that; who will roll out at closing time into the poorly lit streets with a kitchen knife wrapped in a tight fist. (327)

Again, another key to establishing and maintaining healthy forms of hybrid and/or cosmopolitan citizenship is counterbalancing acts of hatred, violence, and stereotyping. Though marginalized groups may be disheartened by humanity's apathy towards cosmopolitanism, the perseverance of culturally hybrid individuals is essential in cultivating an active (and ethical) notion of global citizenship.

By adhering to a dynamic, hybrid cosmopolitanism, individuals—of all ethnicities and races—have the capacity to engage with the Other in a productive manner. Active cosmopolitans become socio-global mediators, due to their sincere concern for fellow human beings and their multiple cultural personae. By refusing to become culturally biased, individuals may develop into active citizens of global cultural familiarization since they maintain a sense of cultural vagrancy. In the latter half of the novel, White Teeth's narrator highlights this sense of cultural vagrancy by linking its voice to the immigrant multiterritorial experience (and dilemma):

> [b]ecause we often imagine that immigrants are constantly on the move, footloose, able to change course at any moment, able to employ their legendary resourcefulness at every turn . . . [We often view them as being] free of any kind of baggage, happy and willing to leave their difference at the docks and take their chances in this new place . . . (465)

The ability to change one's sociocultural "course" at any given moment, as well as being able to empathize and adjust to unfamiliar cultural territory, are important features of the active cosmopolitan. Although active cosmopolitanism should manifest certain social traits, notably transcommunality, this does not mean that active cosmopolitanism maintains a uniform or homogenized stance. Likewise, active cosmopolitanism allows for differences in "methodology," reaching across several boundaries and issues, such as human rights, in order to better link humanity. In more precise terms, individuals from all walks of life can become active cosmopolitans if they are (either consciously or unconsciously) bridging gaps, or trying to establish links between their "cultural" beliefs and those which may be significantly different. The most important thing to realize in the role of the active and/or hybrid cosmopolitan citizen is that the role demands a high degree of local and global mediation, mediation that goes beyond self-serving economic interests.

Directly linked to the idea of active (hybrid) cosmopolitanism is detraditionalization, which describes the dissolution of sociocultural borders due to burgeoning global networks of technology and culture. Detraditionalization affects the international realm because new networks of "reality" are being created that embrace the fragmentary modes of sociocultural production, as observed by theorists such as Arjun Appadurai and Ulrich Beck. These global networks can be found in a variety of cultural centres that present individuals with limitless realms of influence that they can draw from. By using search-engines, for instance, Internet chat rooms can be found which discuss or deal with many different issues and cultural trends that impact several localities. Because of its focus on the global community, detraditionalization is a growing phenomenon that serves to link and familiarize the Other in accessible manners. No longer are individuals limited by their locations, ideologies and public or private spheres, but are free to pursue what the multicultural world has to offer.

Paul Heelas defines and outlines detraditionalization in his introduction, "Detraditionalization and its Rivals," claiming that due to the "loss of faith in once familiar landmarks, in long-standing values, more specifically in religion . . . our age has moved beyond tradition" (1). Because institutions—such as religion—have lost momentum and influence, societies have been able to draw inspiration from other sectors that would have otherwise been unimaginable. For Heelas,

> detraditionalization involves a shift of authority: from 'without' to 'within'. It entails the decline of the belief in pre-given or natural orders of things. Individual subjects are themselves called upon to exercise authority in the face of the disorder and contingency which is thereby generated. 'Voice' is displaced from established sources, coming to rest with the self. (2)

Detraditionalization has helped cosmopolitans become assertive multicultural agents and/or "glocal" mediators who aggressively pursue what the world has to offer them. Hybrid individuals who are caught between two cultural spheres no longer have to favour one culture over the other but, rather, are given the opportunity to celebrate equally many differing cultures. Heelas argues that detraditionalization is a concept that is gradually making its way into the mainstream due to the "increasingly disorganized and weakened" state of culture, a weakened sense of colonization which may help to remove hegemonic institutions and the promotion of intercultural dialogues (5). In turn, this appreciation of the world's many traditions, beliefs, and/or practices helps to bridge the gaps between cultures, ultimately linking several differing localities to one another.

In White Teeth, another principal character that struggles with this burgeoning realm of hybrid global culture is Irie Jones, daughter of Archie and Clara. Like Smith, Irie is biracial, half-black and half-white. Because of her mixed heritage, Irie is influenced by two distinct cultures, Jamaican and British, and struggles to cope with her mixed identity by hybridizing her mother and father's cultures while embodying different personae. Throughout White Teeth, Irie's disenfranchised sense of ethnic and cultural identity is emphasized when her unique physical appearance is compared to the "typical" (white) English teenager. In one passage, Irie acknowledges that, "there was England, a gigantic mirror, and there was Irie, without reflection. A stranger in a strange land" (266). Yet, despite her struggle to find ways to make her look more "English," Irie also displays a positive sense of detraditionality. In comparison to Millat, Irie does not particularly stand out as a forceful figure that is able to smoothly transcend cultural borders; yet, however impassive her actions are, Irie becomes a figure of active cosmopolitanism.

In addition to using Irie as a somewhat autobiographical voice, Smith uses Irie as a character who utilizes subtle means of cosmopolitan action. Even though she is born in England, Irie, like many individuals of marginalized groups, fails to "find a (cultural) home" within her surroundings. After all, her "roots" are somewhat jumbled, which leads her to feel like "[s]he was crossing borders, sneaking into England . . . wearing somebody else's uniform or somebody else's skin" (328). Yet, in spite of her cultural confusion, Irie's journey leads her to promising detraditionalized territory and the rare ability to objectively view and cross over sociocultural boundaries:

> No fictions, no myths, no lies, no tangled webs – this is how Irie imagined her homeland. Because *homeland* is one of the magical fantasy words like *unicorn* and *soul* and *infinity* that have now passed into the language. And the particular magic of *homeland*, its particular spell over Irie, was that it sounded like a beginning. The beginningest of beginnings. Like the first morning of Eden and the day after the apocalypse. A blank page. (402)

Notions of the self in a cosmopolitan environment must be treated in a manner that enables multi-personality or "multiculturalism" to occur within the self. Irie's cultural dilemma, similar to that of many marginalized individuals, allows her to generate "blank pages" that can be authored in a variety of positive manners. As Hannerz discusses in "Where We Are and Who We Want to Be," the notions of the self and "home" are impossible to concretely fix. Therefore, the "self" must be open and willing to undergo several transformational and transcultural changes in order to thrive in a globalized world that is constantly undergoing complex, yet exciting, transformations.

One successful way to avert and (eventually) purge one's sense of sociocultural awkwardness is to create a multi-personal/territorial sense of identity through (glocal) mediation. As implied earlier, the role of the active/hybrid cosmopolitan individual can be pursued in a variety of ways, such as the mixing of cultural influences (through music, for example) and the political (the foreign-service). The most important thing to realize is that multiterritorial methodologies and ideas can be pursued and acquired in all social sectors; individuals need to explore their mult-identities and, consequently, find their hybridized social niches. What is more, a major factor that should motivate active cosmopolitanism is one embedded within hybridized cosmopolitanism, that of global mediation. Active/hybrid cosmopolitan citizens become, whether knowingly or unconsciously, purveyors of cultural mediation on local and global scales. As Tomlinson implies in Globalization and Culture, global mediators are social links to "multi-culturality" in the broadest of senses, because they bridge the local and global in order to highlight similarities, and create interesting parallels between both.

The idea of global, cultural mediation is not a new one; it has been debated and theorized by globalization critics who have observed the intercultural links made possible by a wide variety of social factors, such as technology and the implementation of global institutions like the United Nations (UN). Stephen Bochner's essay, "The Social Psychology of Cultural Mediation," is one of the countless works that highlight the growing realm of global cultural mediators. For Bochner, the global mediator is someone who recognizes and respects cultural differences, "and construes mediation as a social activity, involving the creation and maintenance of certain relationships between culturally diverse people" (11). More interestingly, Bochner believes that global cultural mediation should go beyond bi-cultural influences, implying that:

> persons who are familiar with several cultures have more variegated and richer inner experiences than bi- or monocultural individuals. The implication of both of these hypotheses for mediation is that multi-cultural individuals are likely to make better mediators and likely to function as mediators in a wider variety of interface situations than are bicultural individuals. (14)

Cosmopolitans who are motivated by a variety of global ideals, influences, or, even, traditions are more well-rounded than their rigidly "bi-cultural" counterparts, because *multi-cultural* individuals are more likely to welcome and cope effectively with diversity. Willing global mediators who embrace cultural multiplicity are likely to "contribute to international understanding . . . recognizing that societies should absorb outside influences without losing their core identity" (32). And while the notion of multi-culturality may be viewed as an idealistic proposition, it is nonetheless feasible because of the dominant nature of global interconnectivity and intercultural communication; it is hard to find any nation-state that is not, in one way or another, linked to some global network, either culturally or economically. If the role of the global cultural mediator is advanced and highlighted (through television programs, for instance), it is likely to have more of an effect on the mainstream, thus, creating a small-scale realm of sociocultural mediation that may develop into a larger ones. If bridges can be built (and maintained) between many countries, the boundaries preventing successful intercultural mediation can disappear and lead to the establishment of a more inclusive global realm.

Once active cultural mediation is promoted in most, if not all, social sectors, many of the hegemonic influences that dominate and repress numerous sectors of society can be removed. Of course, examples of negative and constructive cultural mediation can be found throughout history, which may lead many to scrutinize the viability of implementing a re-worked notion of active cosmopolitan citizenship that focuses on hybridity and multi-culturality. After all, no one has found a way to successfully implement a "mode" of citizenship that caters equally to all cultures and/or social groups. Yet, what is there to lose? There is, on the contrary, much to gain; for one, genuine intercultural communication and respect may be achieved. Remaining strictly global or local has become a detriment to one's notion of the "self," because of unavoidable global forces that unite persons across socio-ideological boundaries. In time, intercultural restrictions will vanish, only to be replaced by more diverse networks of limitless cultural possibilities.

In "Cities Without Maps," Iain Chambers perceives a boundless world of cultural referents that entail, "mixed histories, languages and cultures" (611). Chambers envisions the metropolitan city as being, "the city of ethnicities, the territories of different social groups, shifting centres and peripheries" that co-mingle in everyday circumstances (612). In his essay, an underlying sense of sublimity is captured, and the excitement of pursuing limitless and "mixed histories" is alluded to. For Chambers, the metropolitan city cultivates intercultural communication without boundaries and limits, where "[s]igns and language can be set free from immediate referents" (619). More interesting is the way Chambers pictures the metropolitan city, for example, Los Angeles, London, Montreal, Paris, and Hong Kong, among others:

> the city does not stand for a unique, rational firm referent, but slips through predictable schemata to become a floating signifier, drifting through a hundred interpretations, a thousand stories. It exists beyond the rude physicality of its streets in the interior architecture that provides the scaffolding of the imaginary. Still, this imaginary place, like all dream material, has a language that calls for a mode of interpretation. (621)

Active hybridized cosmopolitan/multi-personal citizenship can also be compared to Chambers' vision of the "world" city, which shifts peripheries and centres in order to draw boundless influences rather than a singular referent. Like Irie's "blank pages" in White Teeth, letting oneself be influenced by shifting centres should be—apart from equality, diversity and tolerance—one of the primary concerns for global mediators.

In addition to Irie, several other characters in White Teeth also showcase the link between cultural mediation and multi-culturality. Whether through race, methodology, or an interest in many cultural practices or ways of life, the multi-personal ability to go beyond the confines of one's culture is essential to bridging socio-global gaps. And even though some of the characters in the novel force themselves to co-exist with people from other cultures, they learn to become friends, despite physical and/or ideological differences. For the most part, Smith's novel emphasizes the creation of a social realm that holds no central, cultural referent. Given that global cultural mediators can go beyond rigidly established cultural networks, the possibilities of establishing a global realm of shifting cultural centres become more graspable.

Early in White Teeth, Archie and Samad encounter Thomas Dickinson-Smith, a "Risk: homosexual" soldier fighting for the British during World War II (89). In spite of, and perhaps because of his marginal status, Smith writes that Dickinson-Smith, "had a different kind of lust for exotic ground. He wanted to know it, to nurture it, to learn from it, to love it" (90). Dickinson-Smith is not a major figure in the novel; in fact he appears only briefly. Still, like Millat and Irie, he embraces the uncharted "mysteries" of the world, seeking the foreign, rather than hiding from it. Most importantly, as Irie and Dickinson-Smith can relate, global mediators must be willing to "know and nurture" the foreign and respect its many nuances. Because of Smith's many intercultural observations (and dilemmas), her novel becomes a message of tolerance in all senses of the word. And by infiltrating the "mentalities" of the masses, this sense of active cosmopolitan, multiterritorial citizenship can be brought into the mainstream.

Active cosmopolitan citizenship does not demand that individuals have multi-racial backgrounds but, rather, that they be motivated by an ability to transcend cultural borders and eradicate stereotypes. Multi-personal and hybridized realms of society should be created and nurtured in all areas of society in order to sustain global respect. Active cosmopolitan citizenship can be called global idealism, although the ability to pursue views that may be alien to a given social network is essential to surviving "fragmentation" and preventing global hegemony. Multi-cultural works such as Zadie Smith's White Teeth help to loosen rigid conceptions of humanity, which are mostly based on stereotypes and generalizations. By knocking down the barriers that prevent inter-global communication and respect, the effects of globalization and cosmopolitanism, both positive and negative, can be better dealt with. When Shylock poses his questions regarding his outcast state, he is on to something. Even if Shakespeare's intention is to protest the treatment of Jews in the play, Shylock captures the essence of human nature: humans are bound to each other by the mere fact of being human. Life often imitates art, and artists often draw ideas from society when producing their works. Given art and society's reflexive relationship, individuals can take what they learn from "art" and apply these lessons to their lives. As global networks stretch across massive areas and pass beyond boundaries, active cosmopolitan citizenship will be realized in many ways, linking individuals regardless of their race and/or physical location. By encouraging the development of social networks that promote interconnectivity and diversity, massive opportunities for positive intercultural growth will be created. It is up to the multi-territorial citizens of the world to establish more inclusive global networks, and transform these networks into sociocultural bridges that benefit all citizens of the world.

Conclusion: Healthy Cosmopolitanisms?

This thesis has defined and discussed three contemporary modes of citizenship: the locally oriented, the globally oriented, and the cosmopolitan. By analyzing distinct, yet interconnected modes of citizenship, the identification of both positive and negative consequences of globalization will be easier to accomplish. Once the weaknesses of globalization are exposed, they can be avoided, and healthy global networks of respect can be created and nurtured. The locally oriented and globally oriented modes of citizenship are distinct from the cosmopolitan mode in various ways, the most distinguishing being that both focus on self-serving interests, as opposed to global respect and diversity. Cosmopolitanism is possible since humanity is more *connected* than it has ever been in the past. But cosmopolitanism can only succeed if it benefits humanity as a whole.

In the first chapter, examples of locally oriented citizenship were extrapolated by highlighting examples in Michel Houellebecq's Platform, which centred on the global sex-trade. The second chapter investigated the concerns of globally oriented citizenship with reference to Don DeLillo's Cosmopolis, a novel that showcases the excesses of global business life and the lack of scruples associated within multinational business networks. Both the locally oriented (mainly its sub-category, the imported locally oriented citizen) and globally oriented modes of citizenship fail to generate healthy cosmopolitical practices because of the preoccupations with profit, that are motivated by greed and selfish desires. However, the third mode of citizenship, the cosmopolitan, shows a different side to global citizenship, one that focuses on multiculturalism. Zadie Smith's White Teeth brings to light what healthy cosmopolitan citizenship needs in order to thrive: diversity, understanding, tolerance, and, most importantly, active intercultural mediation. By examining the drawbacks of the locally and globally oriented modes of citizenship, the triumphs of active cosmopolitan citizenship can be highlighted and, therefore, (re)generated by eliminating the factors that prevent effective intercultural communication, such as discrimination.

Both the locally and globally oriented modes of citizenship fail to produce healthy sociocultural mediators for many reasons. First, locally oriented citizens do not succeed in becoming active cosmopolitans because they cannot escape rigid cultural ties to their homelands. Taking Houellebecq's Platform into consideration, it can be argued that the major flaw of locally oriented citizenship is a lack of respect for the Other, due to the neo-colonization of a given culture. The Western tourists in the novel act as neo-colonialists using the sex-trade as a means of exploiting localities, for the sake of sexual gratification and material gain. As Valerie, Michel's lover, can attest, her commitment to capitalist excess and greed forces her to lead a monotonous life where no other alternative given. In other words, no matter where locally oriented individuals travel, they cannot escape from the rigid sociocultural ties of their homeland. As a result, Valerie and Michel are tied exclusively to French culture, failing to effectively establish any meaningful relationships with the Other. Because of their lack of active engagement with and concern for the Other, locally oriented citizens unknowingly re-establish the cycles that they hope to escape, failing to achieve any meaningful cohesion with other cultures. Platform highlights one major theme that affects cosmopolitanism: global altruism is overshadowed by avarice and the (sexual) domination of the Other, both of which counteract global polity.

Also dealing with Western (market) ideals, Don DeLillo's Cosmopolis focuses on globally oriented citizens as embodied by the novel's indifferent antihero Eric Packer. Like Valerie and Michel in Platform, Packer can also be accused of being trapped within Western culture. Since Western business culture privileges wealth over the social well-being of all citizens, Packer becomes consumed by greed and fails to help create positive sociocultural bridges with the Other. Cosmopolis outlines several aspects of globally oriented citizenship, citizenship that is dominated by global capital and technology. Blinded by their hunt for profit, many globally oriented individuals can no longer see their own humanity, and the humanity of those around them.

Packer's social realm is motivated by techno-centric business ideals where an individual can make or break a country's economy at the click of a computer mouse. In many cases, the livelihoods of fellow global citizens is sacrificed in order to achieve the maximum amount of sales and profits; globally oriented principles, like the locally oriented, counteract cosmopolitan values of inclusion and global fraternity. Lacking a "global conscience," both the locally oriented and globally oriented modes of citizenship fail to achieve cosmopolitanism because their actions do not benefit the Other, which is a major goal in creating a strong worldwide community. The works of Houellebecq and DeLillo serve the purpose of highlighting the drawbacks of globalization, citing specific problems attributed to global co-operation. Of course, once these issues are brought to light, readers begin to wonder about alternatives to locally oriented and globally oriented citizenship.

In White Teeth, Zadie Smith's characters are neither perfect nor easy to pinpoint as being fully cosmopolitan or anti-cosmopolitan. Drawing from her own biracial background, Smith delves into the immigrant experience by dealing with issues of displacement and sociocultural alienation in London. On a stylistic level, readers may find her work more accessible than Platform and Cosmopolis, since White Teeth addresses many issues from a comedic point of view. Yet, underlying her novel's "comic relief" is the notion that individuals are "multicultural" in all senses, and are given the freedom to converse with and learn from a plethora of diverse cultures.

Smith delves into different sociocultural territories by showing both practical and philosophical methods of intercultural communication. A variety of intercultural methods are highlighted in White Teeth, which range from the "practical" implementation of multicultural holidays within elementary school curriculum, to the more abstract notion of cultural multipersonality. What separates White Teeth from Platform and Cosmopolis is Smith's intricate portrayals of active cosmopolitan citizenship, citizenship that demands sensitivity to differing cultural interests and practices/traditions. For Smith, cosmopolitan communication can be furthered if the clashes between cultures are reduced and mediated by global "fair play" and empathy.

Reducing culture clashes and "cultural shock" is not an easy task; yet, there are many ways to decrease, if not eliminate, such disputes and differences. First of all, individuals working from the grass roots/local level should find ways of working with the groups and communities around them before addressing the various governing institutions and bodies in their localities. Additionally, the "universal" problems associated with given localities or communities should be addressed before tackling the problems of the global community. By first tackling local issues, cosmopolitan citizens can find more effective ways of eliminating similar concerns around the world. For instance, global (socio-political) networks may differ in their practices of governance but still share hegemonic notions that oppress its citizens. Oppressive communities are found in both small and large regions/cities. But, due to the accessibility of information on the Internet, for instance, oppressive (political) systems can be counteracted and, both social and physical borders can be transcended. Individuals no longer have to feel displaced or alienated in their "physical" localities, but can revel in a world community of limitless possibilities. And since there can be many versions of globalization, there can also be diverse notions of what it means to be an active or hybrid cosmopolitan citizen. Being hybrid cosmopolitan citizen is not a homogenous act. On the contrary, hybrid cosmopolitanism allows for different social and methodological ways of understanding and bettering the world for all citizens.

If art imitates life, then life imitates art. Artists, writers, filmmakers, musicians, etc., have the power to exert social influence or to advance a given viewpoint when they create their works. As authors like Michel Houellebecq, Don DeLillo, and Zadie Smith observe, globalization has made its way into the socio-literary stratum. Smith's novel showcases the possibility of cosmopolitan citizenship by highlighting the transcendental nature of humanity. In order for cosmopolitanism to be realized fully, the barriers that separate individuals from one another must be eradicated and replaced with an active form of cosmopolitan citizenship that emphasizes the global, yet respects the local.

This thesis emphasizes that literary works can be used as pragmatic tools that showcase cosmopolitanism, accentuating the fact that all human beings are connected by their humanity regardless of race, gender, political beliefs, and so forth. This thesis does not, however, suggest that "human nature" is uniform. Being an active cosmopolitan citizen of the world is a role that must be played with intercultural compassion and sensitivity, as well as the willingness to understand the Other. By eliminating discrimination and redistributing global awareness of the Other through local mechanisms—political bodies, educational institutions, and the media, for instance—a healthy global conscience will be created.

Acts that encourage respect and empathy do not have to be extreme and can be pursued on a variety of social areas, especially from the local level. One of the main barriers to establishing active cosmopolitanism is social apathy—the feeling that individuals, no matter what they do, have little or no capacity to change the rigid, hegemonic structures that have been put into place by governing bodies. Ironically, social apathy often leads to cynical and pessimistic attitudes. And, because of despondent views which are associated with social apathy, it is easy for the complacent to disregard cosmopolitanism as being a far-fetched and unreachable goal that would never work in practice. Still, cosmopolitanism is not an idealistic notion that sounds compelling in theory, but a *reality* that can work if it is continually sought. By dissecting and analyzing the drawbacks of locally oriented and globally oriented citizenship through cultural works (like literature), it becomes easier to establish new parameters that lead to active hybrid cosmopolitan citizenship.

As cosmopolitan citizenship is realized in a variety of sociocultural sectors, it can be investigated further. Further studies should focus upon alternative conceptions of active cosmopolitan citizenship in a globalized world by studying the several localities that promote multicultural environments. Active cosmopolitanism can be pursued in different ways, and as these diverse modes of cosmopolitanism become clear, they can be "fine-tuned" in order to discover new ways of generating them. Furthermore, if all communities around the world assertively pursue compassionate intercultural communication, the effects and possible ramifications of establishing a reflexive global community could also be examined in order to help alleviate sociocultural conflicts. Once the constructive and *destructive* aspects of cosmopolitanism are highlighted, the study of cosmopolitanism should be directed towards promoting other socio-constructive factors that help to eliminate prejudice, intolerance, hate, and fear. Because of cosmopolitanism, courageous cultural mediators will continue to engage sympathetically in the culture of the Other, demonstrating therein a primordial verity of life: our common humanity.

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